FEBRUARY 2003

DESIGN TO INSPIRE

HOUSE & GARDEN

special issue

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THE BEST LOOKS
FROM COUNTRY TO MODERN

COLOR TRENDS

APPLIANCE NEWS





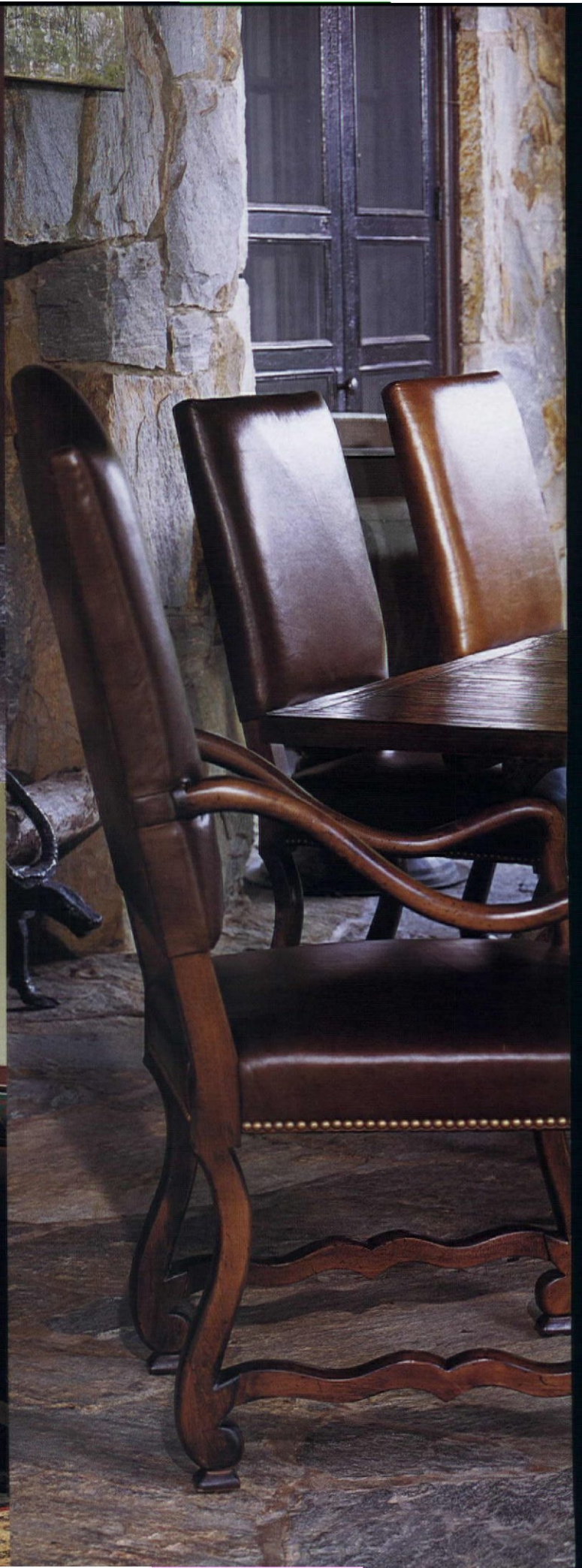
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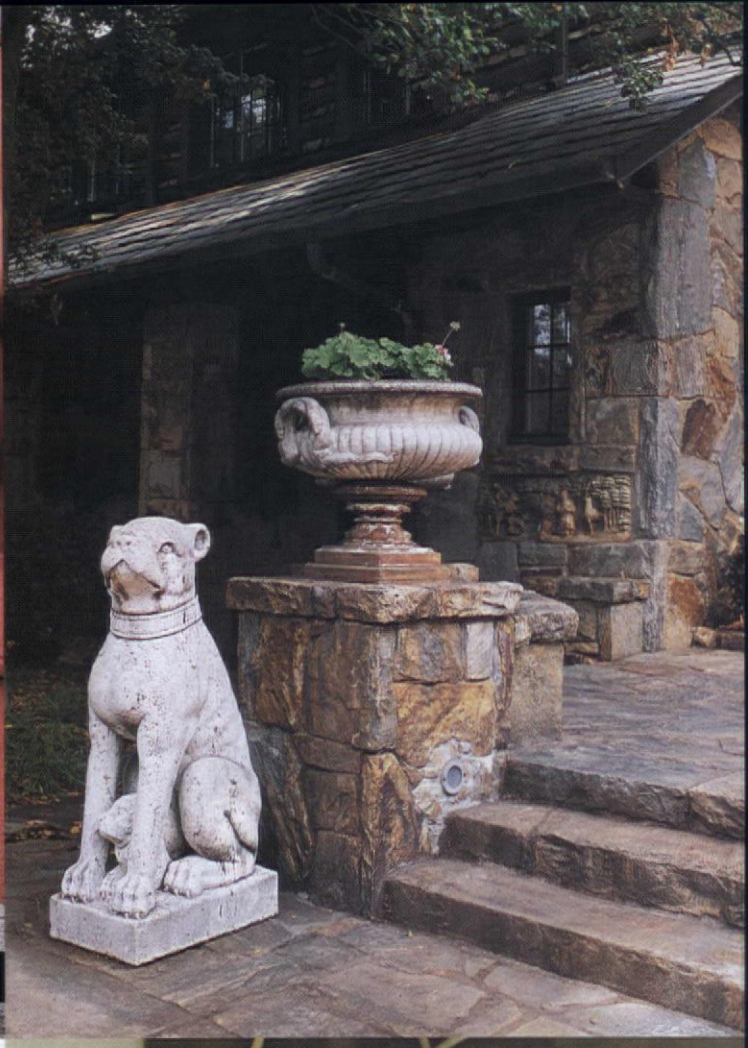

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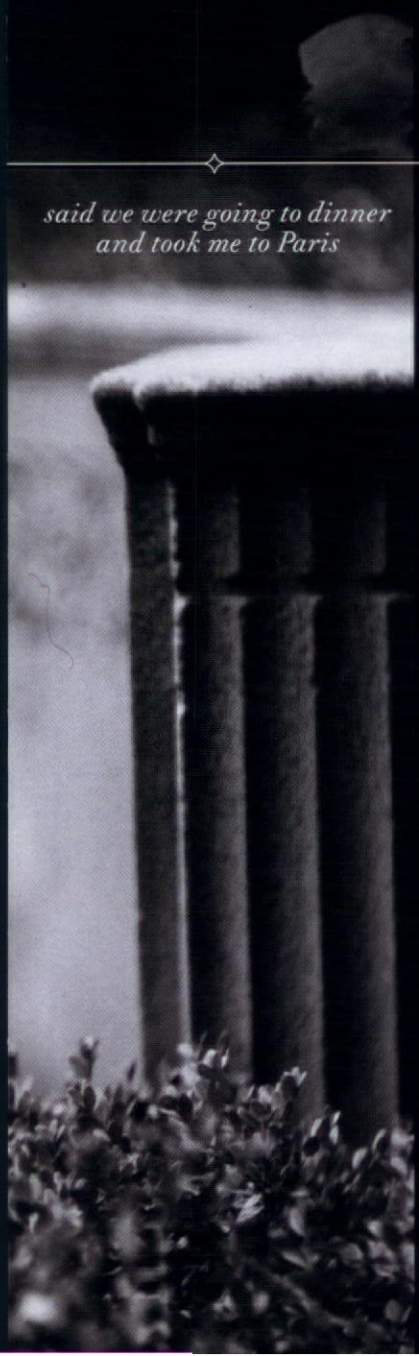








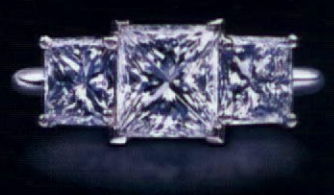
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said we were going to dinner and took me to Paris

serenaded me in his tuxedo jacket and nothing else

never ceases to surprise me



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HOUSE &GARDEN
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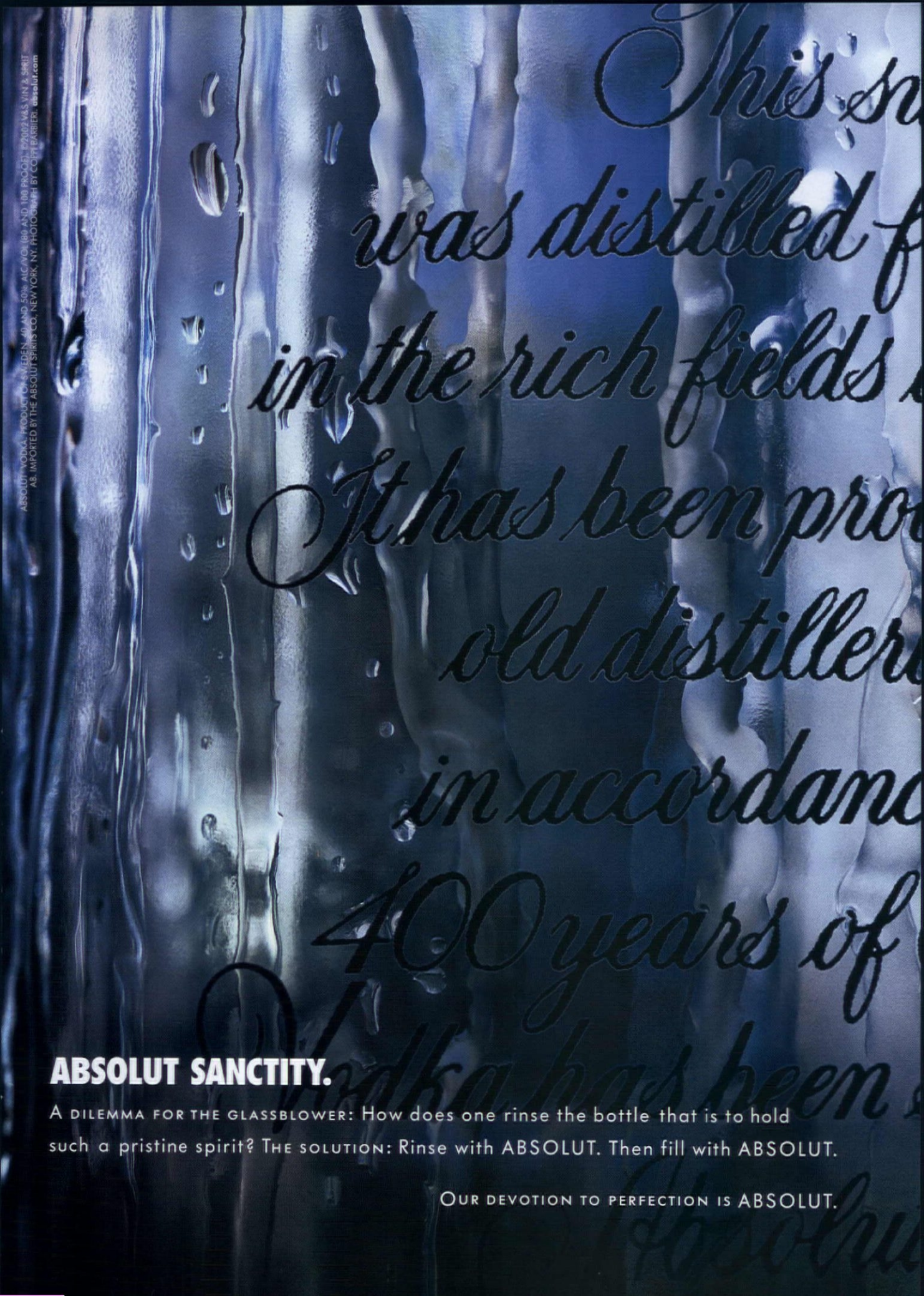
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on the cover

In the kitchen of L. A. Morgan and Angus Wilkie's 19th-century house in Connecticut, English Regency bobbin chairs flank a 19th-century English trestle table tucked into a niche between two windows. On the table, sterling silver Bamboo spoons from Tiffany & Co. are ready to scoop strawberries from the sterling mint julep cups. The compote bowl, footed dish, and vase are all from the collection of one of the homeowners' grandparents. The creamware bowl filled with eggs is 19th century, and the pottery pitcher is from the 1930s. The cabinets are painted with Tulip Red Schreuder Hascolac paint, available at Fine Paints of Europe. Photographed by Michael Mundy.



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welcome
the winter garden

I NEVER DID AGREE with the sages who found gardens beautiful in the winter. I just couldn't see it. Bones? They aren't meant to be seen; they are intended as scaffolding, the structure that holds and shapes the fleshy, flowery bits. No one wants to see a skeletal garden, much less one malnourished and shivering in the dead of winter. I look down from my bedroom window every morning at a gray ribbon of what, just a month ago, was a grassy path, at moldering mounds of what was a bed of sedum, at the ghostly, frayed remains of what were the proud curls of hosta, and I see only a place that makes me wistful, as when the baby is sleeping and (though a sleeping baby is a beautiful sight) you are left at the threshold, waiting, watching, wondering at the miracle that he will wake the next morning.

Winter in the garden has always been something to wait and wonder through. Sure, I could wax poetic about the grooved trunks of sassafras freed of leafy garb, ranked starkly across the front, or the ledge of granite whose edge is no longer softened by masses of daylilies. Don't worry, I won't. I have finally discovered where the real beauty of the winter garden lies.

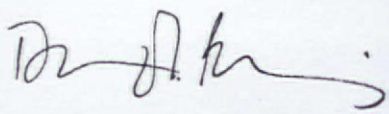
The nursery catalogs began to arrive, in gigantic drifts, instead of the snow we no longer have, round about midwinter. The catalogs used to be where I found winter beauty, things to curl up with, indulging in long, languid fantasies of what the garden might look, feel, and smell like next June. Well, someone's garden. But the full-color, glossy-leaved catalogs have somehow, on the way to being so professional, managed to lose their romance. Never mind the writing; no one bothers to wax poetic, to say nothing of thoughtful, silly, or loving, anymore. Even good old Amos Pettingill seems to be taking a long, very long, vacation. The chorus from the catalogs is loud and brassy. Everything seems to have been written by the marketing department—and everyone seems to be using the same marketing department.

All catalog offerings are now super, gigantic, beefy, hardy, choice—and more expensive than ever before. They make you think that the point of gardening is showing off. Conspicuous consumption has hit the ground running, it would seem from the proliferation in my mailbox. What happened to discretion? Or elegance, sweetness, or usefulness? There was once, in a garden, world enough, and time, for coyness. Today the tulips are absolutely reliable. Reliable? Since when was that what you were looking for in the garden? That's what florists are for. Gardens are for mystery, and for surprise, and, yes, for heartbreak when that petulant bulb defies expectation and does not show up one year—and, rather like the ditz who misread the date on the invitation, shows up with ten of her friends a year later. And what about this trend for flowers that look like other flowers rather than themselves? Daffodils that look like hibiscus. Tulips that look like peonies. Lilies that look like pansies. Irises that look like flamingos. Cross-dressing is one thing among people. Let's leave the plants alone. (Hey! Anyone care to disagree about the garden catalogs? Send me your candidates for good reads that kindle anything more complex than lust, or disgust, and I'll review those gleefully.)



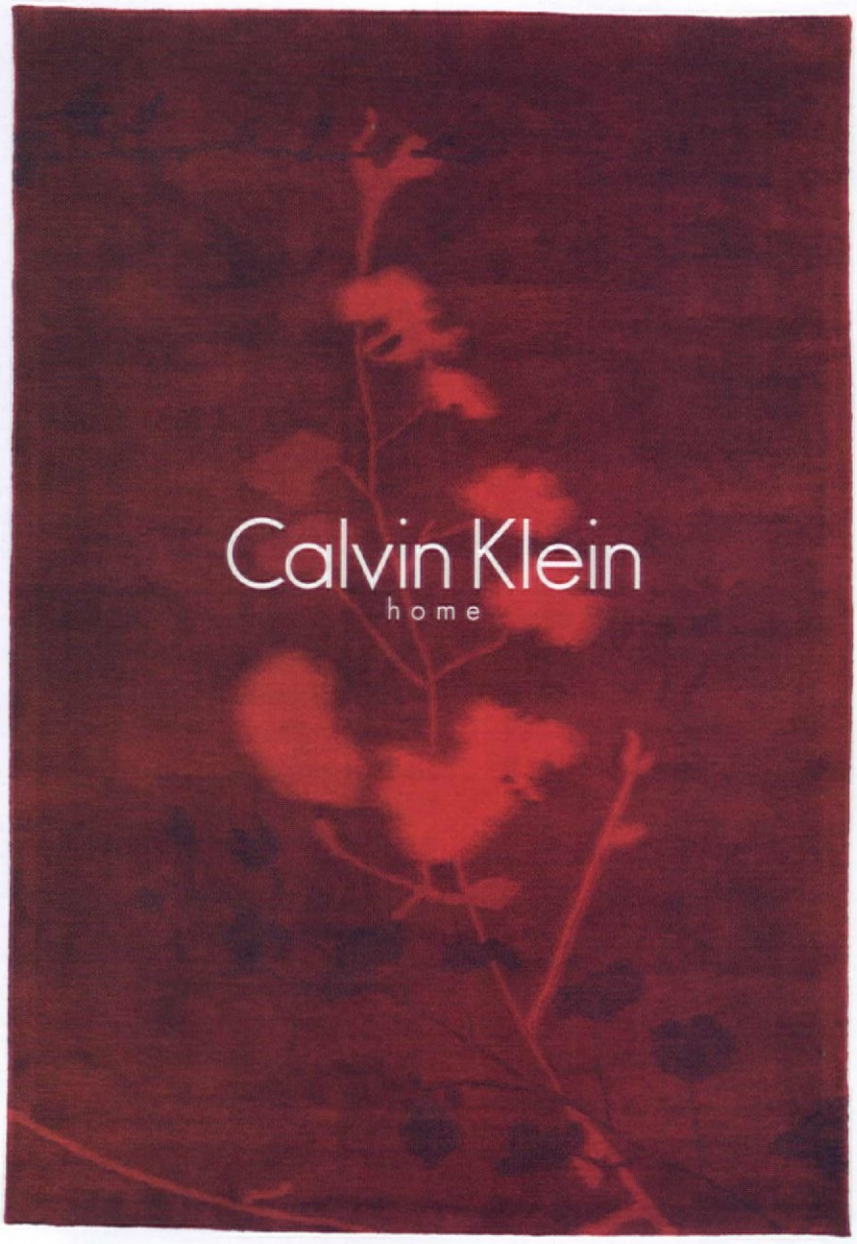
No, the midwinter garden beauty I have found is in old books. Happily for the gardeners who love the complications and uncertainty and mystery and magic of gardening, there has never been a better time to share the pleasure with the writers of another generation. We are in the midst of a rampant proliferation of reissues of the books of our gardening forebears. The man I want by my side at all times this winter is Beverley Nichols, who wrote a trilogy about his house and garden, Merry Hall, in the '50s, now republished by Timber Press. I am indebted to him for many nights of laughter. This spring will see the reissue of *The Gardener's Bed-Book* (Modern Library), written in 1929 by another of my favorite gardeners, Richardson Wright, who was the editor of this magazine for 35 years. Another favorite in the Modern Library series is Eleanor Perenyi.

The "real" garden season will be upon us soon enough, and there will again come a short, happy time to get dirt under our nails. But as anyone who has ever had an encounter with an unreliable bulb (and who hasn't?) can tell you, the enchantment of gardening lives most vividly in our imaginations. The garden really is infinitely beautiful in winter.

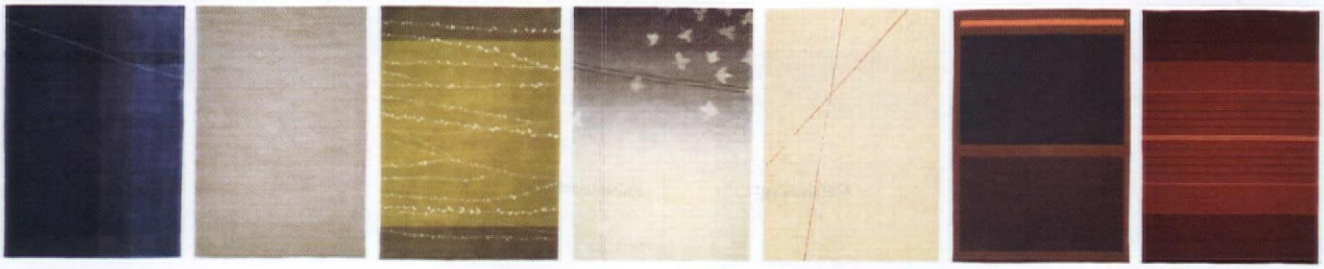


Dominique Browning, EDITOR

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letters

changing symbols

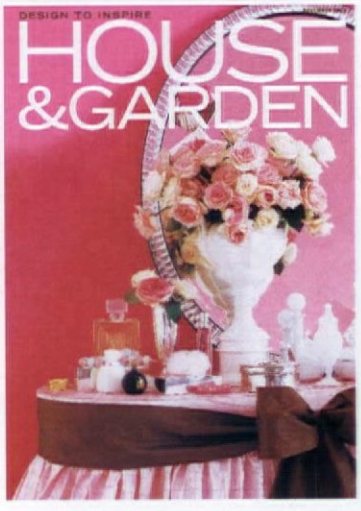
THE CARPET IN THE ROOM featured on page 130 of the December 2002 issue ["A Fresh Start"] is offensive. As a textile designer and author of two books on design, I am well aware that the swastika is an ancient symbol that originally had nothing to do with Nazi Germany. In our society, however, its twentieth-century connotations cannot be ignored, and I am dismayed that you would feature such a carpet in *House & Garden*.

MARYPAUL YATES
New York, NY

Architect Campion Platt responds: "We sadly still live in the shadow of World War II and all the bad connotations that such a symbol dredges up. My use of this ancient image in its original form and left-leaning direction (the symbol that Nazi Germany used was right-leaning) was born from two ideas: one, a reflection on the nature of life, the wheel of life as depicted in Chinese Buddhist culture and other ancient cultures; the other, a pure design tool to create a flow and movement in the carpet from the pinwheel effect. If the use of the form has been misinterpreted and I have offended anyone, this was certainly not my intention."

dress for success

"DRESSING TABLES" [November 2002], by Isaac Mizrahi, just sent my mind's clock running backward to 1967, the year I made a dressing table skirt out of my 1959 wedding gown, which featured layers of organza and tulle and a skirt of Chantilly lace. Since my family was complete with two sons, I decided to use the gown for the table skirt. Recently, I have had a few regrets, since I now have four granddaughters and perhaps one might have chosen to wear my gown. However, I did enjoy the years the skirt graced my bedroom, and it was certainly a conversation piece. Thank you for the memories you evoked.



The November issue encouraged bringing glamour back to the boudoir with fabulous dressing tables.

BEVERLY WELLS
Florissant, MO

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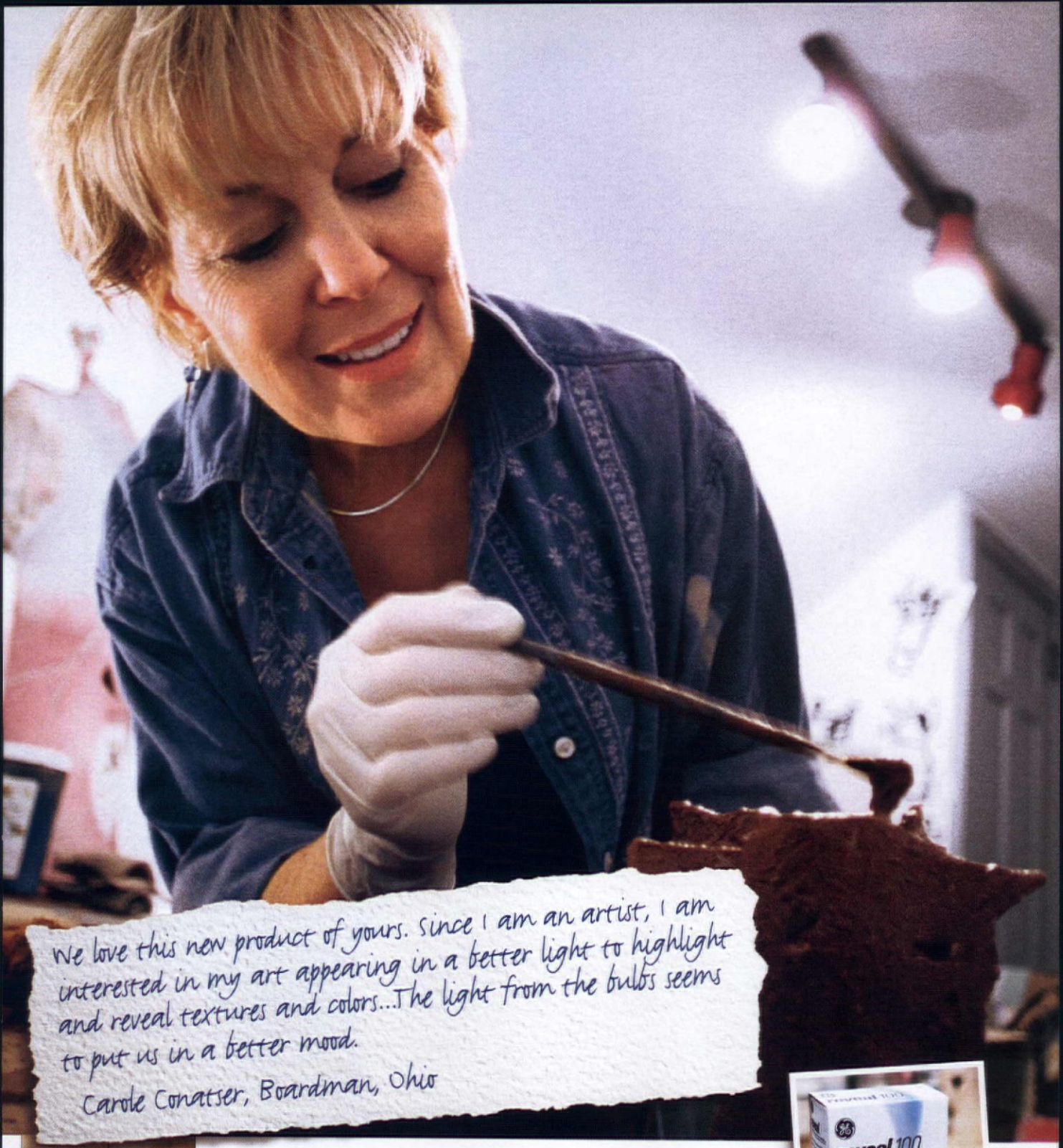
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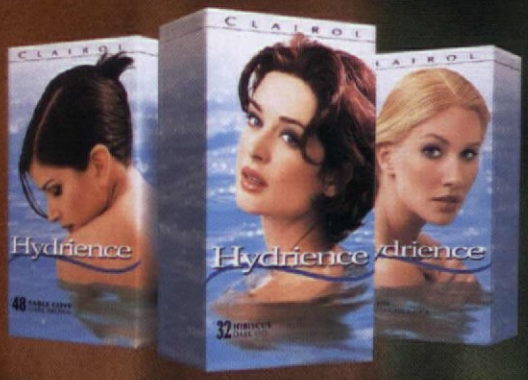
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An egg fried in olive oil and flavored with wood smoke is reason enough to build a fire in the morning. The hand-forged iron spoon, ca. 1720, is from the collection of William Rubel.

fireplace cuisine

The fireplace is like a miniature theater, and a wide set of new tools can help you use it to stage a meal as dramatic as any produced on the kitchen stove Written by Elizabeth Pochoda

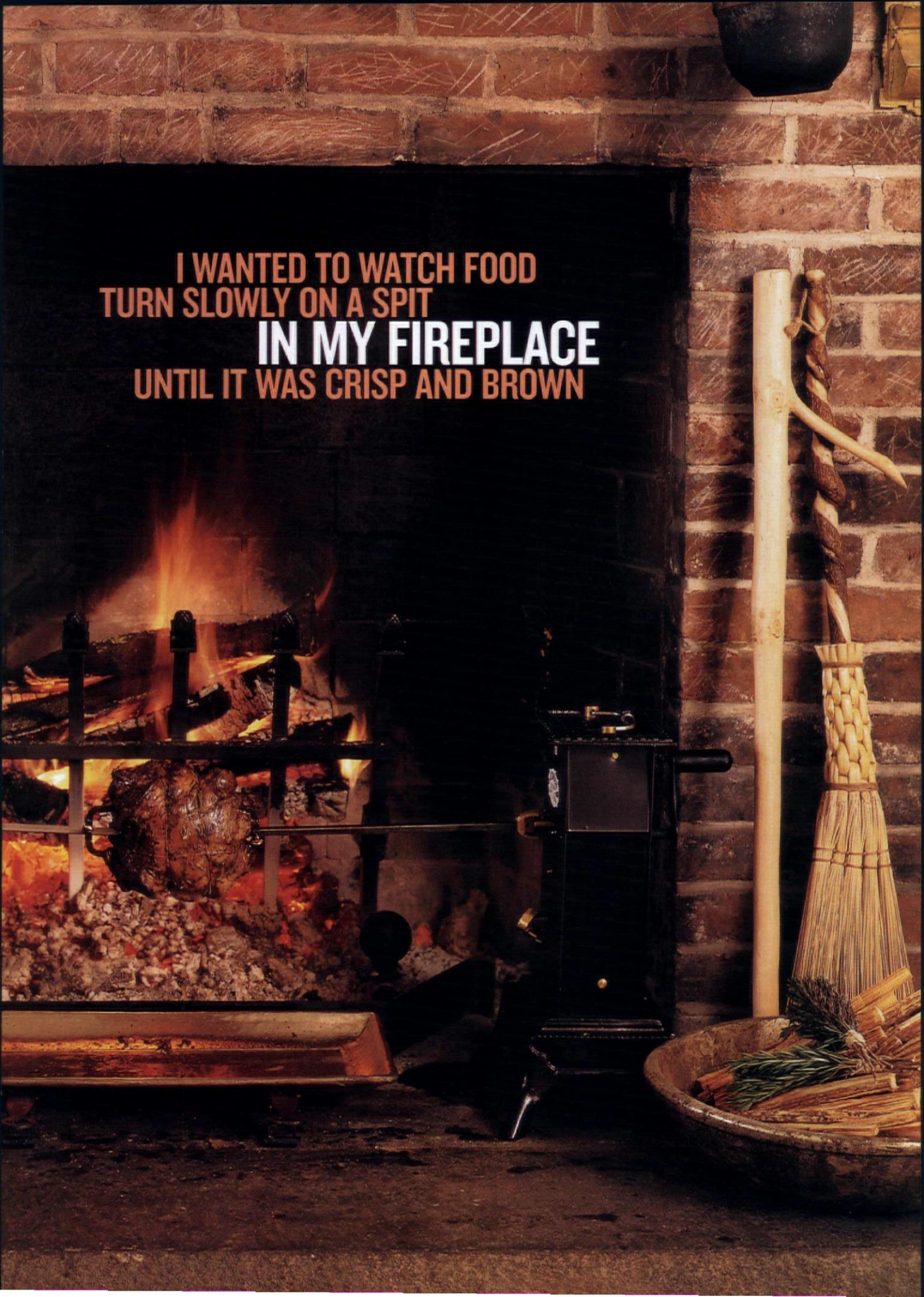
PHOTOGRAPHED BY MELANIE ACEVEDO ■ PRODUCED BY LORA ZARUBIN

Any child who has thrown potatoes into a bonfire and fished them out to eat half cooked knows the thrill of food and fire unmediated by the kitchen stove. Boil potatoes in a pot or bake them in the oven and the thrill is gone. I don't need an anthropologist to tell me that fire occupies the intersection between nature and culture, the passage from the raw to the cooked. I've been stuck at that intersection, mesmerized by wood, flame, and the transformation of flesh, since childhood, when it gave me my first hint of godlike autonomy. From burned potatoes and hobo packs in a pile of burning leaves, I moved indoors, rigging up crude cooking schemes in the fireplace, until I was introduced to the Tuscan Grill (*see next spread*), which made everything so much easier. But what I dreamed of was actually more elaborate and, to me, more satisfying—I wanted to watch food turn slowly on a spit in my living room until it was crisp and brown. I had heard about nineteenth-century French rotisseries, but my quest for one, or for any tool that would spit-roast without introducing the alienating element of electricity, came to nothing until I found an old French *tournebroche* in a Brooklyn antiques shop. Its cast-iron pillar conceals a clockwork mechanism that ticks along quietly and turns the spit. A bell rings when it's time to wind it up again. Satisfying in every way, and, with its low-key drama, especially entertaining to guests.

From one *tournebroche*, mine, came others. My fellow wood-burning fanatic, Philip Pochoda, found the Web site of a French company, Le Capucin, manufacturers of a superb new *tournebroche* that is now being imported here. And then, visiting my favorite restaurant, Le Domaine in Hancock, Maine, I discovered a *tournebroche* at work under the supervision of chef Nicole Purslow, whose mother brought it with her in the 1940s when the family left Provence. It is to Nicole that I owe the refinement of my spit-roasting



Large-model *tournebroche*, $875, copper and iron sauce plate, $375, and fire guard (necessary for protecting the sauce plate from heat), $95, can be purchased through Catherine Lagot-Artisans de France, in NYC, 212-683-7442; view lecapucin.fr for selection. Walnut Hill Forge's T-5 Grate Wall of Fire, $92 to $155, 800-274-7364. Air blown through Le Bouffadou, $15, helps start or revive your fire, from Résonances, in Paris, 011-33-1-44-68-58-78. Hearth broom, $35, Historic Housefitters, 800-247-4111. See recipe, page 135, and Sources, back of book.


I WANTED TO WATCH FOOD
TURN SLOWLY ON A SPIT
IN MY FIREPLACE
UNTIL IT WAS CRISP AND BROWN

technique: learning to gauge the heat thrown by my fireplace (it's the radiant heat that does the cooking), keeping the spit close to the coals (they brown the food), basting frequently with a good marinade. Nicole also introduced me and food editor Lora Zarubin to her vertical grate, which cradles the coals up near the spit to help the browning. Her grate was made for Le Domaine, but Lora, who enjoys playing with fire even more than I do, located something similar, the Grate Wall of Fire from Walnut Hill Forge in Connecticut, which, she says, performs the same trick. I'm still making do in my small fireplace by burning wood stacked in the log cabin formation.

I may never master the insouciance (or the high standards) of *tournebroche* cooking at Le Domaine, but that's all right. I enjoy hovering, making many tiny adjustments to the wood, and frequently messing up the evening's ambience by inspecting the progress of the food with a flashlight; it's the tactile, visual pleasure of cooking on the fire that I'm after—that and the flavor that comes with success. William Rubel, author of the bible of hearth cooking, *The Magic of Fire* (Ten Speed Press), is my soul mate in this. He cooks everything for his guests on the fire, and some of it—lamb shanks, for instance—right on the embers. If he hasn't ignited a movement with his book, he has certainly given the growing interest in the return to organic agriculture and slow foods a deeper dimension. "Cooking with fire," says the erudite Rubel, "is the most fundamentalist of all fundamentals." □



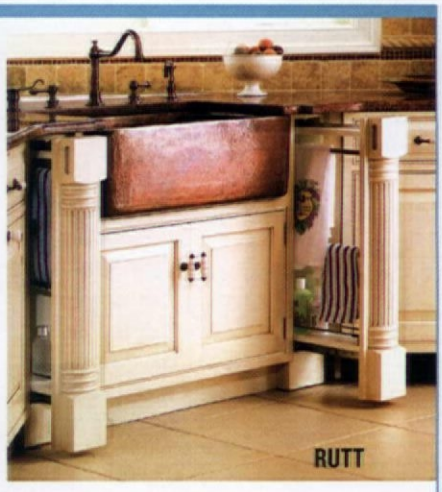
1 The Lodge Logic preseasoned griddle, $36, is an instant heirloom. In TX, 423-837-7181. **2** The chicest fire starter around is the 140E from G. Lorenzi; in Milan, 011-39-02-760-228-48. **3** Walnut Hill Forge's T-5 Grate Wall of Fire, $92 to $155. **4** L. L. Bean's fireplace gloves with Insuleather, $29. 800-441-5713. **5** G. Lorenzi's basting brush, $25. **6** Lehman's leather log tote, $169. 888-438-5346. **7** Tuscan Grill, $130; The Gardener; in CA, 510-548-4545. **8** The reproduction mulling cone and tripod, $275, warms beverages such as wine and cider; Goose Bay Workshops; in DE, 302-337-0229. **9** Historic Housefitters' long-handled, hand-forged ladle, $61.50, ash rake, $28.50, and fork, $61.50. **10** You may need a small stool like this one for fireside basting. **11** *The Magic of Fire*, $40, Ten Speed Press. **12** Lodge Logic's 7-quart Dutch Oven, $60.



news

Cutting-edge cabinets and countertops





Like city centers in ancient Greece, the **Snaidero Acropolis**, top left, is designed to be the hub of the home. For inspiration, designer Paolo Pininfarina, famous for his work with Ferrari, looked to his drum set—the shape puts all kitchen "instruments" in easy reach of the chef. 877-762-4337. **Rutt Handcrafted Cabinetry** can incorporate almost any request, such as the hidden towel racks in the Florentine kitchen, above. 800-220-7888. rutt1.com. Bored by run-of-the-mill wood, but left cold by stainless steel? **Bulthaup's bamboo line**, left, brings an exotic look to cabinetry. bulthaup.com.



CONCRETE KNOWLEDGE

Q&A with designer Fu-Tung Cheng, coauthor of the surprise hit *Concrete Countertops*

Q: Why concrete?
A: It has an earthy quality that works in any style. It lends itself to sculpting—inlay a water trough outlined in mosaics, or imbed a stainless-steel trivet. You can be creative. People were tired of the usual suspects: Formica, marble, granite.
Q: Do you mean the concrete they use in sidewalks?
A: The product we use, Geocrete, is basically the same, but it's a finer grade that reduces shrinkage. It is very smooth, very sensuous. It feels like marble.
Q: Doesn't concrete stain easily?
A: I would never recommend it to the kind of people who freak if their car has a scratch. If you spill wine on it, you do need to wipe it up within an hour. But no one ever complains. That patina gives it character.
Q: Why a do-it-yourself kit?
A: There's no measuring, no hassle—this is the Betty Crocker mix of concrete countertops. [NeoMix kit, far right, from $375. chengdesign.com.] —INGRID ABRAMOVITCH



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news

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COOKING

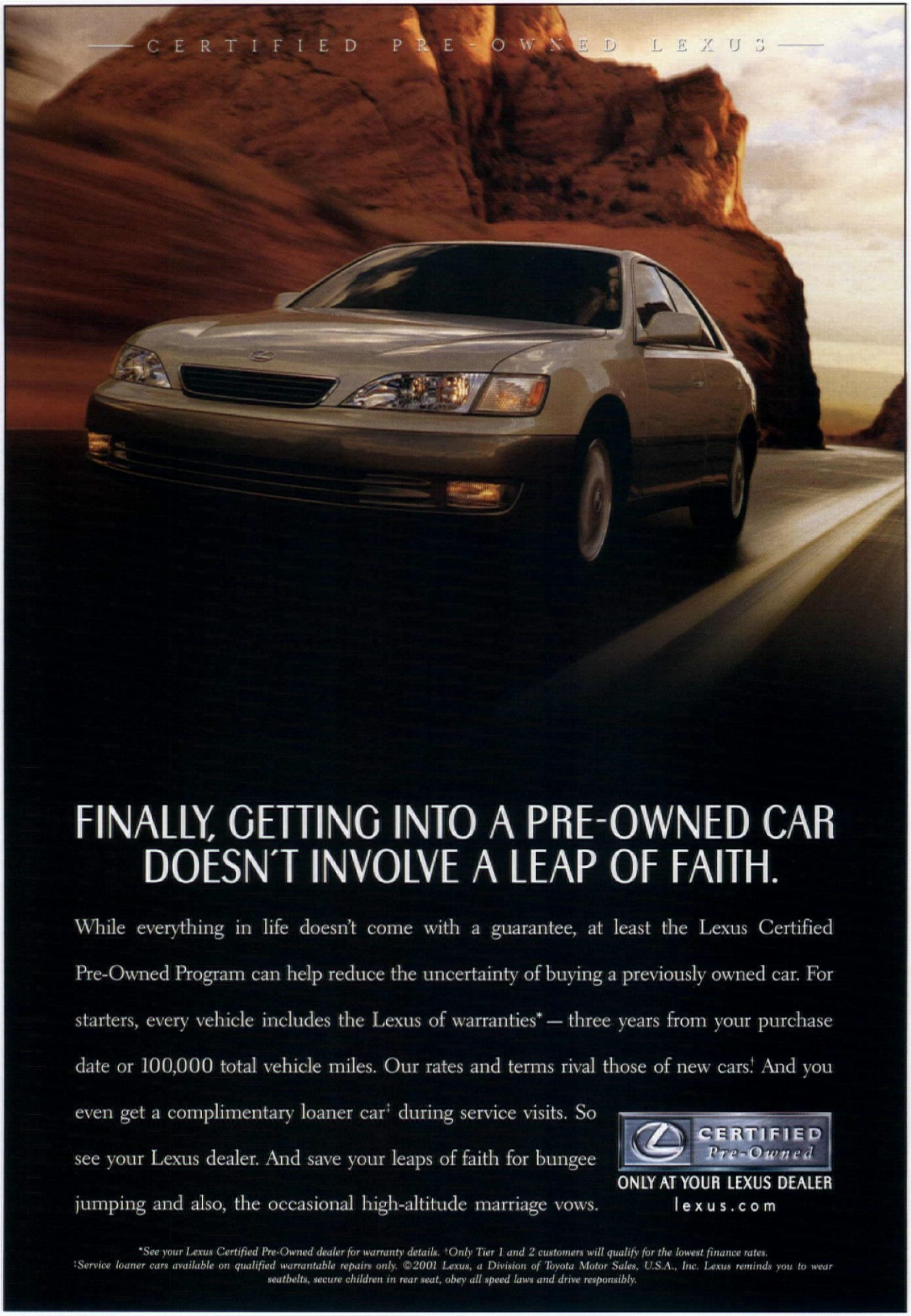
For stellar performance, look to **Thermador's star burners**, above. The patented five-point shape efficiently heats from a pan's outer edges to the center. From $999. 800-656-9226. thermador.com. Roast meats in **La Cornue's Flamberge in-wall rotisserie oven**, above right, and leave the main stove free for other dishes. $6,500. 800-892-4040. With a far wider temperature range, **Jenn-Air's Custom Control Element** brings the sensitive performance of gas to electric cooktops. From $629. 800-536-6247. In **GE's Profile Advantium oven**, halogen light and microwave energy cook food up to eight times faster than a conventional oven. From $1,699. 800-626-2000. geappliances.com. You can program the **Whirlpool Polara range** to refrigerate food until it's time to start cooking. From $1,800. 800-253-1301. This spring, look for **Küppersbusch's ceramic wok induction cooktop**, which looks like modern sculpture for the kitchen. From $3,500. 800-459-0844. kuppersbuschusa.com.





CHILLING

Viking's built-in full-height wine cooler, far left, holds up to 150 bottles in three independent temperature zones. The lockable door has UV-resistant glass to protect wine from harmful light rays. From $4,500. 888-845-4641. vikingrange.com. With cabinetlike doors opening into one interior, the **Kenmore Elite Trio**, left, combines side-by-side styling, the convenience of a standard width, and the ergonomic benefits of a bottom-mounted freezer. From $1,799, at Sears. No more standing in front of the refrigerator with the door open—**Sub-Zero's glass-fronted model 601RG** puts the shelves on display. From $4,205. 800-332-9513. subzero.com. Everyone meets at the fridge, and two designs make it even more handy: **LG's Internet refrigerator** provides Web access from a touch-screen panel in the door ($8,000, 866-473-5554, lgappliances.com), while the **Amana Messenger** has a built-in digital recorder that lets you leave voice messages for family members. From $1,899. 800-843-0304. amana.com.



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news

Innovations make cleanup easy



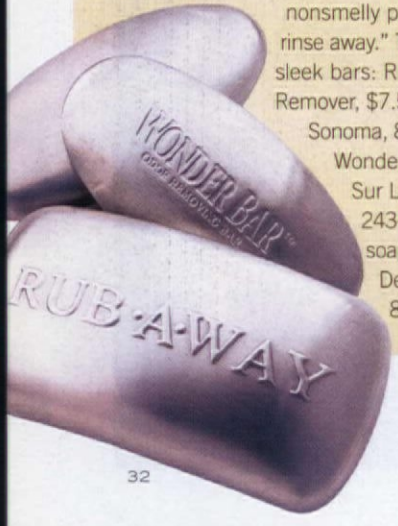
DISH WASHING



KitchenAid's Briva in-sink dishwasher, far left, can wash five place settings in a cycle up to three times faster than standard washers. Then you can easily remove the rack and spray arm to turn the basin back into a fully functional sink. From $2,199. 800-422-1230. Specially designed to handle all sizes of cookware, **GE's Monogram Chef's washer**, left, helps to clean up a big meal. From $1,049. **Maytag's Jetclean II** is the world's first three-rack dishwasher, making it easier to wash hard-to-fit items like broiler pans and cookie sheets. From $669. 800-462-9824. maytag.com. If size matters, the **Dacor 30-inch-wide washer** holds 22 place settings—the most in the industry. 800-772-7778. dacor.com. The sleek facade of the **Bosch Apexx** hides a machine so sophisticated it automatically adjusts cycle times and water temperatures and amounts for each load. From $1,549. 800-866-2022. boschappliances.com.

odor eaters

Did you know that stainless-steel "soap" may be the best way to remove pesky cooking odors from hands? Princeton chemistry professor Jeffrey Schwartz explains: "Sulfur-containing compounds in foods like garlic stick to the metal. Iron in the steel desulfurizes the compounds, leaving nonsmelly products that rinse away." Try these sleek bars: Rubaway Odor Remover, $7.50, Williams-Sonoma, 800-541-2233; Wonder Bar, $9.95, Sur La Table, 800-243-0852; Blomus soap, $12, MoMA Design Store, 800-793-3167.



SWEPT AWAY



"Swiffer makes me want to fire my housekeeper," says New York designer Jeffrey Bilhuber (caught using one of the disposable wipes-on-a-stick at home, left). A best-seller since Procter & Gamble introduced it in 1999, Swiffer makes a lot of people similarly exuberant. Now there's a Swiffer for every surface: Wet (which uses pre-moistened towels on the mop head) and WetJet (which sprays the area you're about to wipe) clean tiles, linoleum, marble, and any nonporous surface; the original Swiffer's electrostatic sheets and the special WetJet solution are gentle enough for finished wood floors; and Swiffer mitts and dusters make it easy to pass the white glove test everywhere else. No wonder *Saturday Night Live* recently spoofed the myriad options. Swiffer can even get teens excited about cleaning. "My kids love it," says L.A. designer Kathryn Ireland—music to any parent's ears. swiffer.com. —JENNY GAVACS



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orange pop

Add a splash of citrus to punch up your kitchen

by Melissa Feldman



1 C-Mill coffee grinder, $20, Bodum. 800-232-6386. bodum.com. 2 Die-cast aluminum orange squeezer, $16, Crate & Barrel. 800-996-9960. crateandbarrel.com. 3 Dish soap, $5, Method. 866-963-8463. methodhome.com. 4 Fuoko kitchen by Driade, $12,510, Linea, L.A. 310-273-5425. linea-inc.com. 5 Artisan Series stand mixer, $300, KitchenAid. 800-541-6390. kitchenaid.com. 6 Shalala Skip aluminum foil, $24 for six boxes, Felissimo Design House, NYC. 212-247-5656. felissimo.com. 7 Grind It clove grinder, $20, OXO. 800-545-4411. oxo.com. 8 Enameled lava stone, $220 per square foot, Pyrolave.

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FROM CHEFS: inspired tools

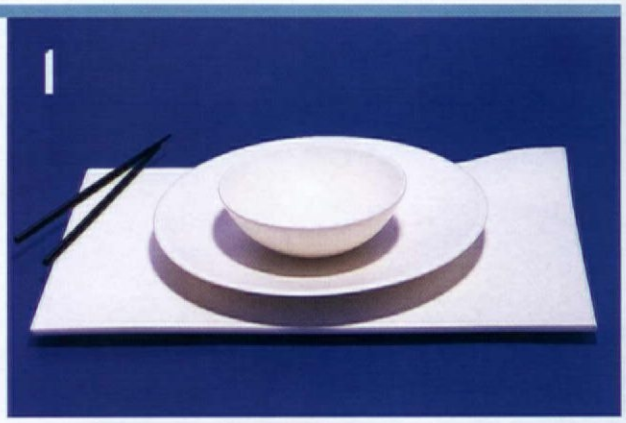
1 Inspired by constant questions about Asian cookware from viewers of his Food Network show, *East Meets West*, **MING TSAI** launched his own line in blue, his favorite color. Large Blue Ginger wok, $60 for a five-piece set, and skimmer, $7, Target, 800-800-8800. 2 **JAMIE OLIVER**, a.k.a. the Naked Chef, likes his dishes simple and white, so the food can take center stage. His casseroles have large rims and high sloping sides for easy mixing and serving. Up next? Cheeky Chops, a colorful children's line. Easy Pleaser casserole, $87.50, Royal Worcester. 800-257-7189. 3 Like the Emerilware nonstick line, **EMERIL LAGASSE**'s new stainless-steel pots and pans (with glass lids) for All-Clad have flared lips for easy pouring and ergonomic handles with thumb rests. One-quart saucepan, $40. Lagasse also recently launched a children's cooking kit. 800-255-2523. —BROOKE COLLIER



MING TSAI JAMIE OLIVER EMERIL LAGASSE

FROM DESIGNERS: perfect presentations

1 Alain Ducasse has turned to **PATRICK JOUIN** to design several of his restaurants, including Mix, opening in New York this spring. Jouin created the Wave place settings for Ducasse's Bar & Boeuf in Monaco; $261, Gien. 800-363-4700. 2 **BODO SPERLEIN** designed his first restaurant settings for Nahm, London. To complement Nahm's traditional Thai recipes, Sperlein made dishes of classic bone china. Bowl, $116, at Clio, NYC. 212-966-8991. 3 Known for restaurants like Le Cirque 2000 and Jean Georges, in New York, and Aureole, in Las Vegas, **ADAM TIHANY** started Collection 3000 with a martini glass for a Bombay Sapphire ad; now it's part of a barware ensemble for Christofle. Champagne flutes, $190 for two. 877-728-4556. —JENNY GAVACS







PATRICK JOUIN BODO SPERLEIN ADAM TIHANY



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Teri Scaduto, *Sound & Vision*, 1/02



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Michael Harmon, News Radio 1200 WOAI, 12/01

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the fix

Don't let kitchen troubles get you steamed

by Jackie Craven



Q Our drinking glasses used to be crystal clear, but now the glass looks foggy. Why won't they come clean?

A Soaking the glasses in denture cleaner or ordinary white vinegar may remove the mineral deposits fogging your glassware. For tough cases, try bathroom tile cleaner or a heavy-duty cleaner like CLR, which is formulated to dissolve calcium and lime. If the haze persists, you have what collectors call sick glass. "Water has chemicals, and glass is porous," explains Reyne Haines of Just Glass (justglass.com). Chemicals can get into the glass and cause distortions that are difficult to remove. Many restoration pros use a tumbling method: abrasive material is rolled around inside the glass. If the problem is this severe, your best bet is probably simply to accept the "patina" of your glassware, says Haines. To prevent milky white buildup, keep glasses dry between uses, use a rinse agent such as Jet-Dry in your dishwasher, and always wash and dry fine glassware by hand.



WUSTHOF-TRIDENT

Q We've finally bought ourselves a set of good kitchen knives. Any tips for storage and maintenance?

A Your new cutlery will last for years if you treat it with care. Always slice and dice on a soft surface, such as a wood or plastic cutting board. Clean and dry knives promptly after every use. But never put them in the dishwasher; instead, gently hand-wash fine knives in warm, soapy water. Lemon juice and baking soda can help remove tarnish on carbon steel blades. Use a lubricant like mineral oil or tung oil to protect wooden handles. A wall-mounted magnetic strip or a traditional wooden knife block will keep your knives handy while protecting the blades from nicks. If you prefer to store sharp instruments out of sight, ask a kitchen supply store for a professional chef's knife roll or case. To keep blades in top condition, swipe your metal knives with a sharpening steel after every use. Never use an electric sharpener. For serious dullness, use a whetstone, or check your local yellow pages for sharpening services. Ceramic blades require the same type of gentle care as carbon steel and stainless-steel knives, but cannot be sharpened at home; take them to a professional with a diamond sharpening wheel.

Q Yuck! Whenever our dishwasher drains, garbage gurgles up into our sink. What can we do about this sick appliance?

A Your dishwasher's ailment is gross, but fortunately it is not fatal. The machine uses the same drain as the kitchen sink and may empty through the garbage disposal. Run the disposal to make sure it's clear, and have the drain cleaned if it's slow. Next, look for a small knob or cap near your faucets. That's an air gap. (Not all cities require them.) The air gap is connected to your dishwasher's drain line to prevent sewage from siphoning into the water supply. Unscrew or pull off the cap and flush out any debris, then make sure water flows freely through the outlet hose. If your dishwasher does not have an air gap, have your plumber turn off the electrical power, remove the access panel below the dishwasher door, and clear the drain line. Once the drain line is cleaned and properly connected, your dishwasher's unpleasant problem should be cured.

Q I love to cook, but hate the way aromas linger. Is there any way we can enjoy the kitchen without stinking up the house?

A When your home is haunted by the scent of fish or onions, something is amiss in your kitchen venting system. You can briefly mask the smell by boiling a tablespoon of vinegar with a cup of water, but eventually you'll want to exorcise the ghost of last night's meal. Check under the hood. If the fan over your stove is not vented to the outside, it will have a removable filter that should be periodically cleaned or changed. However, even with the best filter, a ductless fan merely recirculates the air; it cannot expel smells from your house. The most effective fans use ducts to carry odors away. When shopping for a new kitchen fan, look for the highest possible airflow, which is measured in cubic feet per minute (cfm). The National Kitchen and Bath Association recommends at least 150 cfm; you'll want a substantially higher rating if you do a lot of cooking. Be sure to also check noise levels; many newer models have enough oomph to remove the stink without waking the dead.

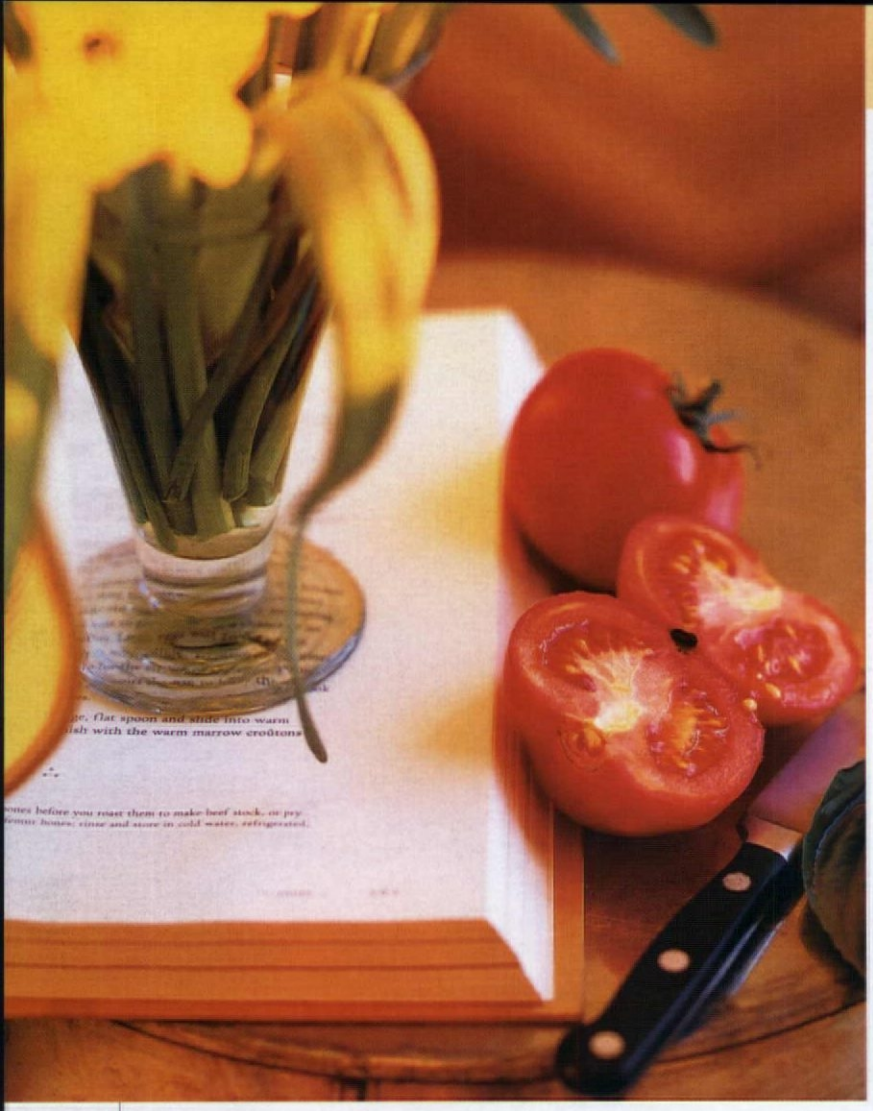


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saying grace

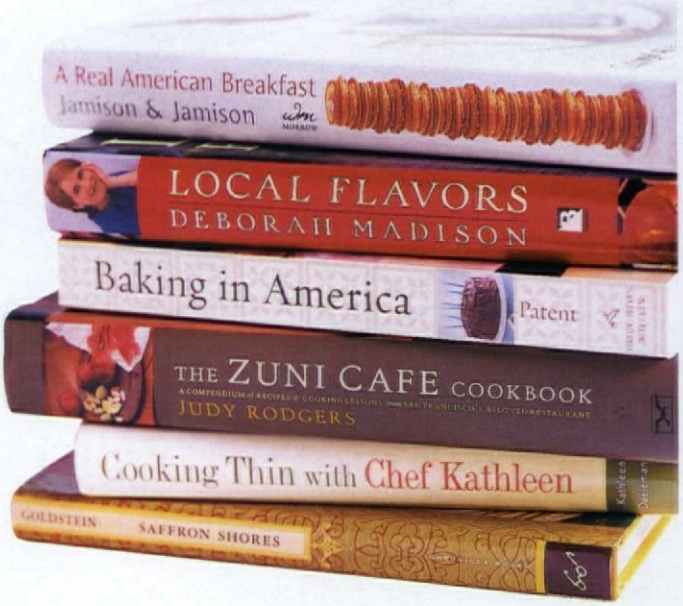
Give thanks for great new cookbooks that are nothing less than kitchen bibles

by Laura Shapiro

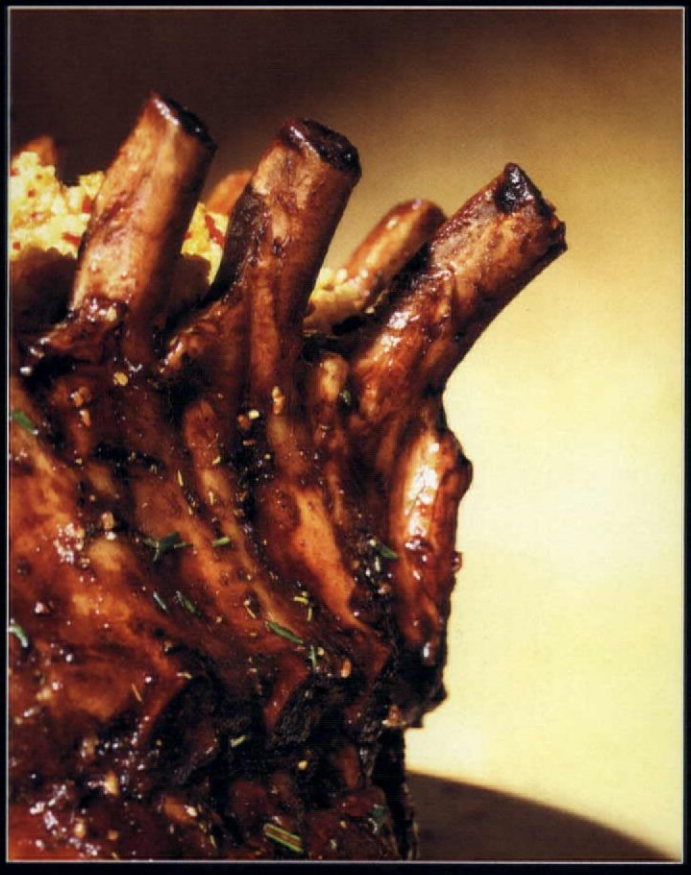
MOST HOME COOKS like to keep a kitchen bible on hand—a comforting volume by Fannie Farmer or Irma Rombauer that's always ready with a gravy or a piecrust and always reliable in moments of culinary crisis. What's new in the cookbook domain these days are kitchen bibles that really are bibles. They don't emanate from any organized religion, but the authors are true believers and the recipes are proclamations of faith. Follow me, they seem to say, and your sauces, braises, and gratins will do some good in the world.

These authors are concerned with the farm as well as the kitchen, crusading on behalf of local, preferably organic ingredients—hand-raised pigs, heirloom apples, fragile lettuces, and all the other products that struggle mightily against the forces of a global food market. The bounty from small, nearby farms tends to taste better, and it's far kinder to the environment than chemical-heavy foods that have been shipped halfway around the world. "Knowing who produced what we eat is one of the most extraordinary experiences a diner can have today, one that allows us to discover that our lives are inextricably connected to others'," writes Deborah Madison in her new book, **Local Flavors: Cooking and Eating from America's Farmers' Markets** (Broadway, $40). "The feeling that comes from eating such a meal is better than any amount of gourmet finesse you might imagine."

Yet gourmet finesse is abundant in these books. It's inherent in the splendid raw ingredients they call for, and it soars in the hands of cooks like Madison, who is inspired to greatness whenever she finds nine different kinds of eggplant at a farmers' market, or a trio of beets in jewellike colors. Her culinary soul mate Judy Rodgers cooks in the same spirit, intently prodding a turnip or a few leaves of sage to uncover the magic. Rodgers has been one of San Francisco's favorite culinary deities ever since she started cooking at Zuni Café 16 years ago. The big, deep flavors of Zuni's legendary roast chicken, homemade sausages, buttermilk mashed potatoes, and Caesar salad practically hover over the pages of her long awaited **Zuni Café Cookbook** (Norton, $35). All through the book, Rodgers talks to her readers as she cooks, conveying the kitchen wisdom that defines both of these bibles: shop with the seasons, taste constantly, and feel free to let your palate rewrite the recipe. ▷



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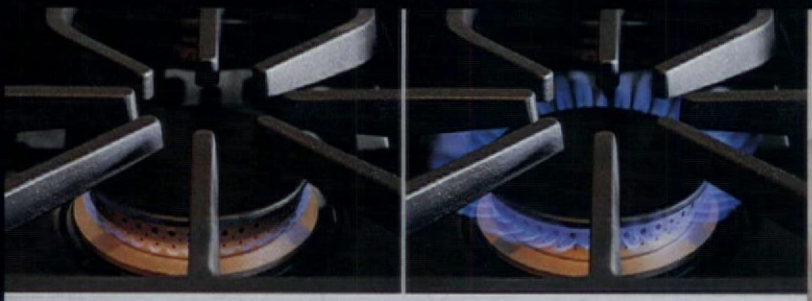
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in the KITCHEN

All very nice, but can you cook from such books? Specifically, can you cook from such books if you're not a full-time chef, or a Tuscan farmwife with a flock of chickens at the back door? Mostly, yes. The recipes from Zuni can look daunting, but that's because Rodgers goes into such thoughtful detail on how to observe and handle every ingredient, every step of the way. True, the duck confit will take days to prepare, not to mention various special vessels and a helpful butcher, but most of her recipes are far simpler. After painstakingly assembling an antipasto made with salami, sheep's cheese, and a walnut-fig relish, I realized I had done almost no work at all, and the dish was sensational. As for Madison, who knows more about fresh produce than any cookbook writer in the country, she has filled her book with straightforward recipes designed purely to showcase perfect ingredients—a pumpkin soup, a leek and fennel gratin, a sweet potato flan. Shop carefully and you can't go wrong—but let the record show that I made her pear torte with two of the least distinguished pears in New York, and the results were lovely.

These authors are concerned with the farm as well as the kitchen, crusading on behalf of local ingredients

Not every fine cookbook around today has the high ambition of these bibles. Many are contentedly doing what cookbooks have always done: helping people get some decent food on the table. Cheryl Alters Jamison and Bill Jamison have a passion for breakfast, that maligned meal, and they've packed their book, **A Real American Breakfast** (Morrow, $35), with tempting ideas. Most of these dishes, from shrimp and grits to chanterelle hash, would suit lunch or dinner just as well, and it's hard to think of any occasion that would not be enhanced by the authors' sumptuous ginger scones.

When you're in one of those moods that compels you to skip the meal and go straight to dessert, you'll be very glad for Greg Patent's **Baking in America** (Houghton Mifflin, $35), with its apple-cranberry cobbler, Moravian sugar cake, and butterscotch cream pie. Patent's careful instructions and pleasing asides into the history of American baking make this compendium a keeper, and so do his apricot-coconut-walnut bars—the recipe that won him a prize at the Pillsbury Bake-Off when he was 19.

For a dinner that deserves the good china, you can't do better than **Saffron Shores** (Chronicle, $35). Joyce Goldstein's array of glorious, fragrant dishes from the Jewish cuisine of the southern Mediterranean. Goldstein is thoroughly at home with the food of this region, and knows just how to guide newcomers through its ingredients and techniques. If you love cooking with olive oil, saffron, cumin, lemon, and coriander, these recipes will make you happy.

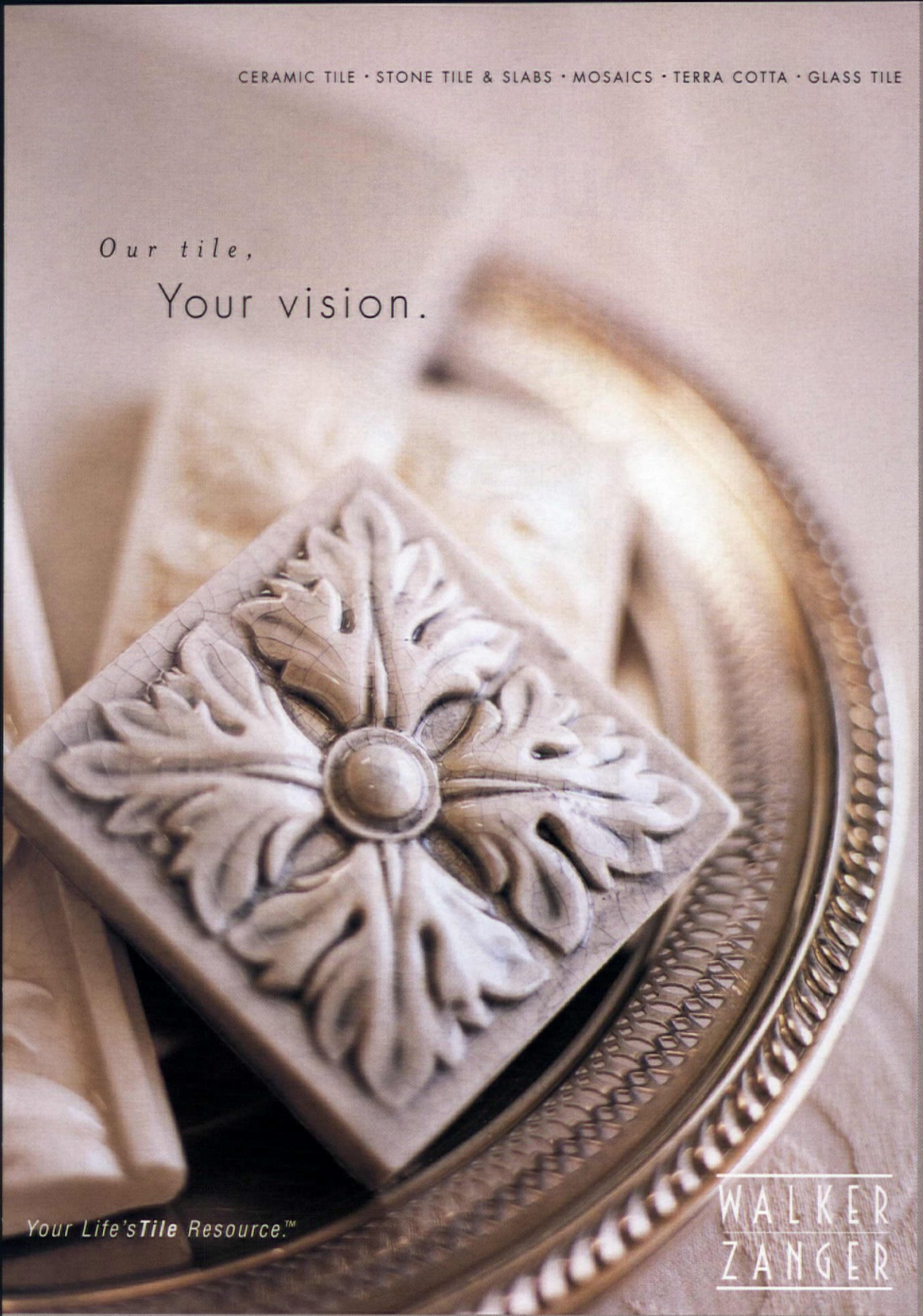
And for any meal at all, Monday morning through Sunday night, Kathleen Daelemans could well become your new best friend. Daelemans worked with Rodgers at Zuni Café, where she learned everything about flavor; then she opened a spa restaurant on Maui, where she learned everything about cutting superfluous calories. The result is **Cooking Thin with Chef Kathleen** (Houghton Mifflin, $27), but try to ignore the title. There's nothing skimpy or sacrificial about these dishes: Daelemans loves food too much to let it suffer from anyone's good intentions. Rich-tasting chicken burgers, spicy carrot slaw, vegetable lasagna—these easily made dishes are lively and satisfying; and her banana bread leaves every other version in the dust. I wish Daelemans weren't quite so determined to charm reluctant cooks—the "Guyometer" rating for each recipe is idiotic—but never mind. My copy is already stained and dog-eared, and it's going to get more so. □

Laura Shapiro is a food historian and the author of Perfection Salad *(Random House).*

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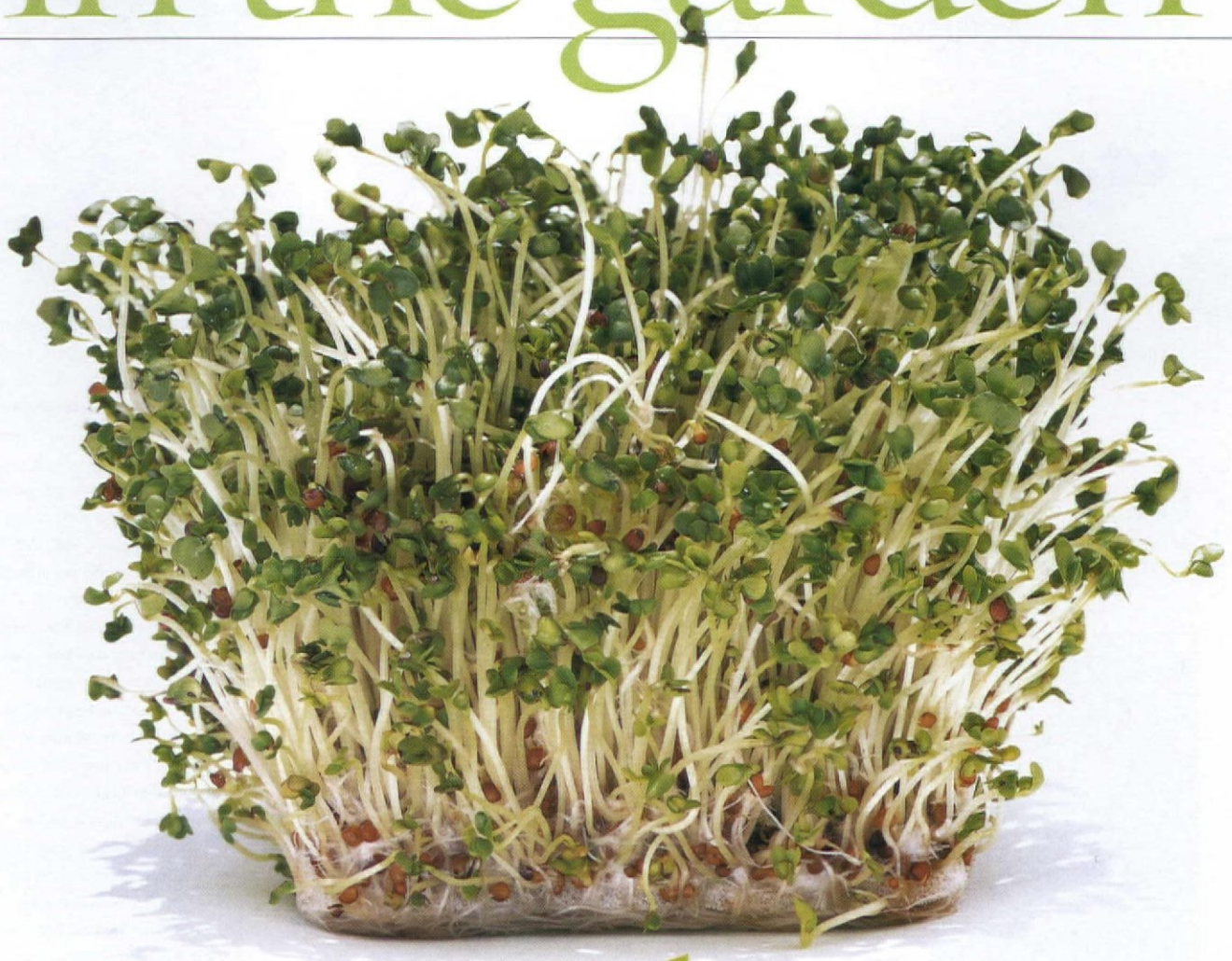


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sprouts & microgreens

broccoli
Milder in flavor than the full-grown vegetable; 5 to 7 days to harvest; sow in a tray or sponge.

Now found in the finest restaurants, these embryonic greens can also be grown and enjoyed at home

by Stephen Orr

Just for the record, I used to hate sprouts—especially the bland, hairy alfalfa. But recently I've noticed what I consider an inviting new development in the sprout world. There are now many more tasty varieties, such as garlic, kale, and mustard, on the market. And due in large part to the fashion for microgreens—which occupy a middle stage between sprouts and baby greens—sprouts have graduated from hippiedom to grace the swankest menus. Growing sprouts and microgreens is simple, but success depends on knowing which seeds germinate best. What other crop can you sow and harvest indoors in a matter of days during the dead of winter?

PHOTOGRAPHED BY DARRIN HADDAD

sprouts & microgreens

A countertop harvest of fresh greens all year long





1 cauliflower

Peppery but mild; 5 to 7 days to harvest; grow in a jar or tray.



2 bean

Harvest young at 1/4 to 1/2 inch long; 4 days to harvest; jar or bag.



3 beet

Earthy flavor; 7 to 10 days to harvest; grow as microgreens in a soil-free mix.



4 clover

Slightly spicy but sweet; 6 to 7 days to harvest; grow in a sponge or tray.



5 popcorn

Very sweet; grow as microgreens in a soil-free mix; keep out of sunlight.



6 cabbage

Mild flavor; 5 to 6 days; grow as microgreens in a soil-free mix or tray.



7 garlic and onion

As flavorful as the adult versions; 12 to 14 days to harvest; grow in a jar or tray.



8 sunflower

Nutty; harvest in 7 to 10 days, before the second set of leaves; tray.



9 radish

Spicy and hot; 2 to 5 days to harvest; grow in a jar or tray.

how to grow

■ **SPROUTS** Use high-quality organic seed, labeled "for sprouting." A few instances of salmonella poisoning have been traced to sprouts grown from seed polluted with manure. Reputable companies (I like Johnny's Selected Seeds, Winslow, ME; 207-861-3900; johnnyseeds.com) guard against such contamination. Most seeds should be prepared by soaking them in water for eight hours. A sprouting bag, above, is the simplest way to grow sprouts. This method allows for ventilation and the easy rinsing that needs to be performed two or more times a day. A machine such as the Fresh Life Sprouter (Great Barrington, MA; 413-528-5200; sproutman.com), below, automatically rinses the sprouts while they grow.

■ **MICROGREENS** are sprouts that are allowed to grow taller or develop a set of adult leaves. They can be sown in a moist, soil-free potting mix or a wet sponge. Unlike sprouts, these miniature plants usually need sunlight to mature.



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in the garden

great ideas

HILLSIDE GARDENING

With a few bold, and relatively inexpensive, strokes—a deck, a tapestry of plants, a stairway, and a lawn—Judy Kameon transformed a forbidding precipice into a tranquil garden by Deborah Needleman

When Caitlin Scanlon, a young film executive, bought her first house, she tapped her best friend, Judy Kameon, to make a garden. Scanlon hoped that Kameon, a Los Angeles garden designer, could bring a lush obedience to her unruly yard. But Scanlon's yard consisted of a steep hillside with an unpenetrable barrier of brush that pressed itself against the house. Kameon had to rip it all out before she could begin to see what she had to work with.

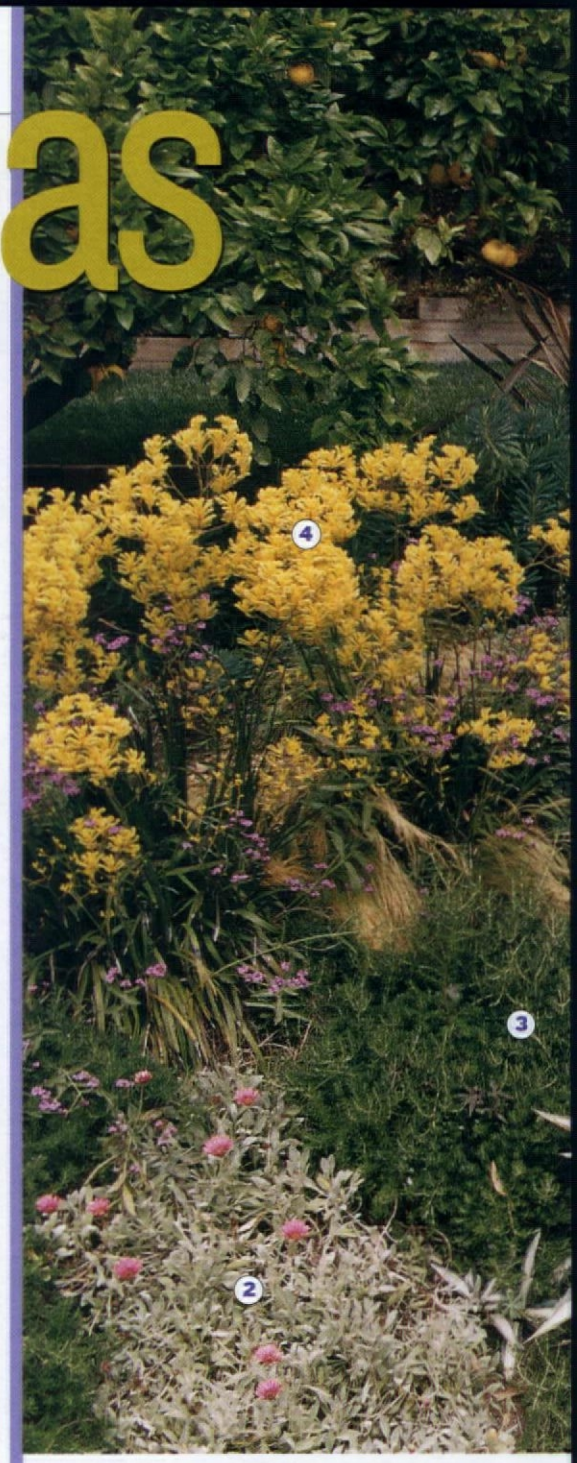
The most common solution for turning a hillside into a garden is to terrace the slope. A series of terraces, usually made with stone walls, or landscape ties, serves to diminish an intense grade by leveling it off in sections; the rising slope is retained by walls, which create flat areas above them. These flat areas are then either planted or paved and used as patios. Terracing is expensive and, according to Kameon, unnecessary if the goal is just to create planting areas. "People don't realize that they can plant on the natural grade," she says.



The intensely planted slope provides a dramatic backdrop to the very simple wood deck. All furniture available at plainair.com. Or E-mail sales@plainair.com.

Since Kameon was working on a budget, she made the most of what the site had to offer. She accentuated the newly denuded yard's few natural advantages: she uncovered an old grapefruit tree and discovered that the land naturally leveled off at the top of the hill. Kameon made the tree a focal point and created a simple lawn area and herb garden at the top of the hillside. But her real triumph was to resolve the site's problems so well that they seem like advantages.

Kameon liked that the house sat at the bottom of the hill, since it would allow the garden to rise upward and eventually be viewed from the house. By constructing a simple wood deck off the back of the house, left, she brought the outside level with the inside. The addition of a set of French doors opening onto the deck connected the landscape, visually and physically, to the house for the first time. Then Kameon used the hill like a canvas, creating a floral tapestry that tilts up, as if for optimal viewing. ▷



Kameon took advantage of the steep slope by planting a rich yet informal, Persian-carpet-like tapestry that can be viewed from the house, which sits at its base. Instead of opting for costly terracing, Kameon planted right on the hillside. Wide stairs made from landscape ties bisect the center of the garden and lead to an expanse of lawn and a slightly raised herb garden with a simple fountain.

PHOTOGRAPHED BY ERIK OTSEA



PLANT LIST

Kameon's suggestions for the most beautiful workhorses

GROUND COVERS

Kameon loves variegated ivies like ❶ *Hedera helix* 'Gold Child' and the silvery 'Glacier.' For shadier sites, she uses the solid green 'Needlepoint,' which grows more quickly, and then adds a few variegated types for brightness. She also used ❷ *Arctotis* 'Burgundy' and ❸ prostrate rosemary, planted directly into the stones; it now trails over the rocks.

PERENNIALS

A signature plant for Kameon is kangaroo paws, and here she used ❹ *Anigozanthos bicolor* 'Bush Dawn.' She also planted sweeps of the self-seeding ❺ *Euphorbia wulfenii*, the spreading ❻ *Verbena rigida*, accents of ❼ *Stipa tenuissima* and ❽ *Pennisetum setaceum* 'Rubrum,' and a pair of ❾ *Phormium* 'Sundowner.'

SHRUBS

Although Kameon used only ❿ white carpet roses in this composition, she often uses junipers, which are great for fending off erosion. The wide-growing horizontal forms don't block other plants from view. Kameon loves the low-lying *J. procumbens* 'Nana,' the gold-tipped *J. chinensis* 'Aurea,' and the bluish *J. pfitzeriana* 'Glauca.'

SUCCULENTS

Shallow-rooted succulents are not ideal, since their water-absorbing leaves make them heavier and prone to sliding. But used sparingly, ⓫ senecio, ⓬ echeveria, and ⓭ *Agave americana* 'Mediopicta' are wonderful additions to a hillside.

great ideas
HILLSIDE GARDENING

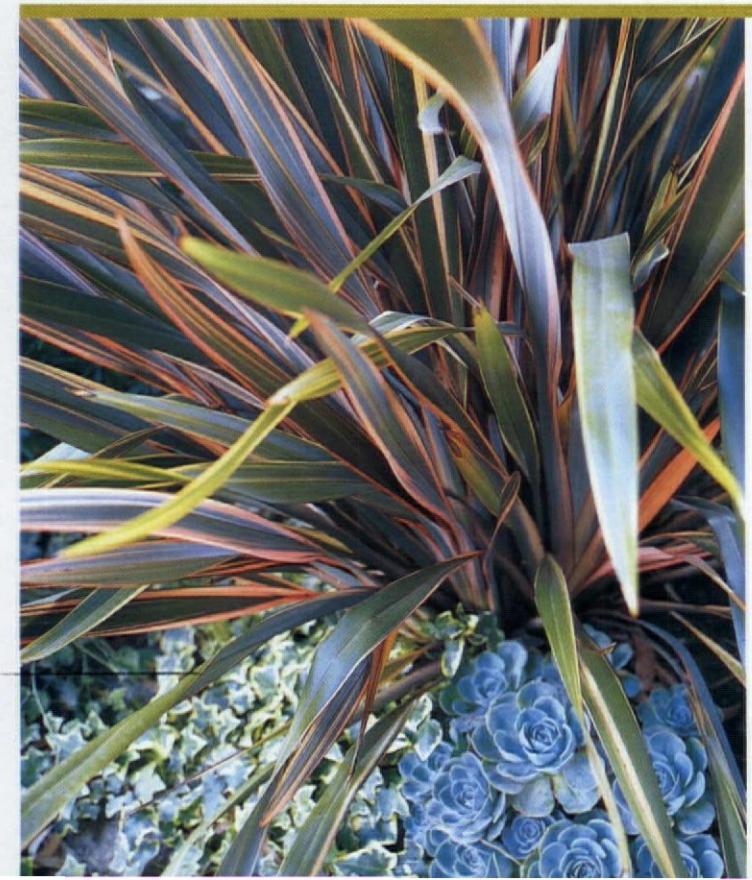


a designer's solutions

- Since the ground level started below the house, Kameon installed a deck, which created a direct, level connection between house and garden, and provided a perfect place to entertain.
- Plants, not costly architecture, give structure to the hillside: two pots of hydrangea at the bottom of the stairs, a pair of phormium at the top, and two junipers at the entry to the herb garden.
- Kameon made the stairs wide so that they could also be used as benches.
- She placed a fountain, which you can hear but not see from below, at the top of the hill to entice visitors up.
- Since the ground leveled out at the top, Kameon installed a lawn, minimizing the need for grading and providing a perfect foil to the intensely planted hill. Since the land rose slightly where the fountain is now, Kameon retained the area with inexpensive landscape ties, using the raised beds for herbs, right.

STABILIZING A SLOPE

- Disrupt the ground as little as possible to avoid erosion. Kameon left all rocks and stones in place and planted around them.
- Cover the ground with biodegradable jute (which comes in rolls) if your site is very steep or the soil very loose. Run it across the slope and secure with landscape pins. To plant, just make a cut through the jute, pull it back, and plant.
- Skip soil amendments and mulches; they'll just slide down the hill. But add fertilizer when planting.
- Choose plants that like the existing soil conditions. Kameon relied on a lot of Mediterranean plants for this sandy site.
- Look for drought-tolerant, low-maintenance plants, since both watering and gardening are more difficult tasks on a hillside.
- Kameon has found that it is best to water briefly a few times a day for five minutes or so, since the ground cannot absorb a deep watering. Once plants are established, cut back the watering schedule.
- Plant the area from the top down, to avoid trampling the plants.
- Bench, plainair.com. Fountain is a concrete bowl outfitted with a pump.



PLANTS
BEST KINDS FOR THE SITE

Kameon recommends using a mix of ground covers, perennials, and shrubs to shore up the site and provide variety.

- Select deep-rooted plants or those with wide-spreading roots; these will help bind the soil and prevent erosion.
- Start with ground covers or vines; although they often don't have deep roots, they can still knit the surface together. You want to create a carpet over the whole site, even under shrubs and perennials that may eventually shade out and kill the ground cover.
- Aggressive perennials that spread or self-seed, and that might be problematic in a traditional bed, can be great on a hillside. You want plants that are happy and multiply, although you want to avoid any that are truly invasive. Consult your local cooperative extension for a list.
- Low-maintenance plants are a must, as it will be difficult to tend to them. Grasses need cutting back only once a year, and many, like pennisetum and *Cortaderia selloana* 'Pumila,' are drought-tolerant. Many sculptural plants, like agave and *Phormium* 'Sundowner,' left, require no attention. Kameon also uses "self-cleaning" white flower carpet roses from Monrovia, which don't require deadheading. ☐

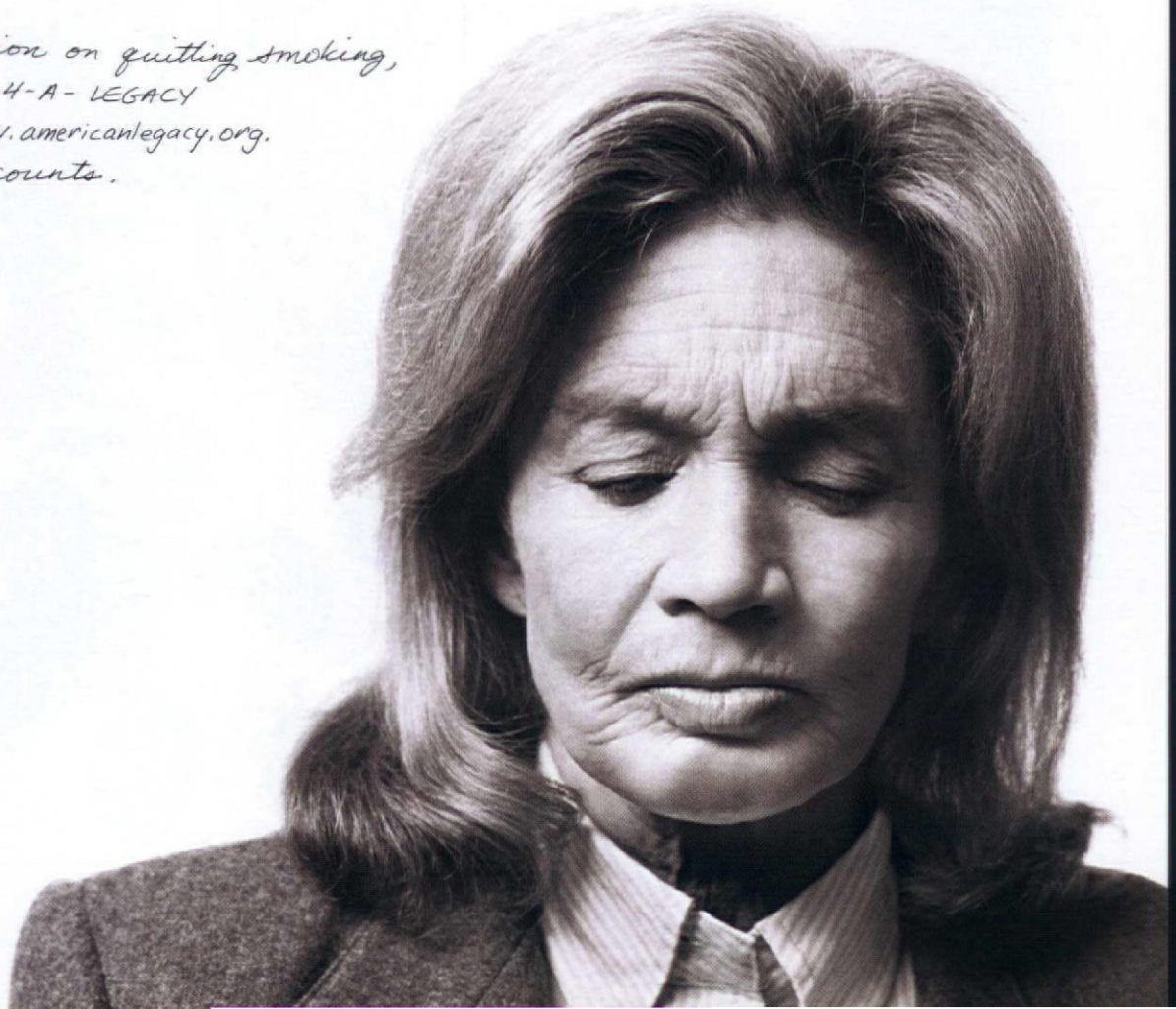
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Quaint but sturdy African violets can live for decades

by Stephen Orr

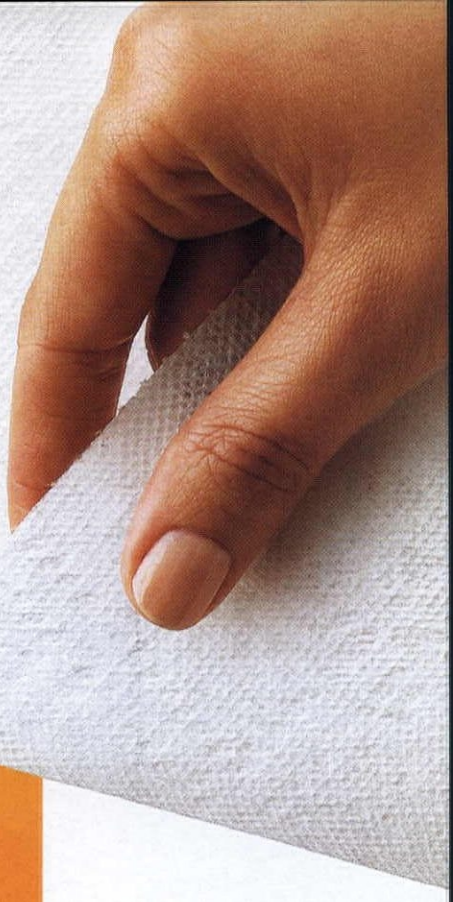
When I was a child, my mother always knew what to expect from me on Mother's Day—an African violet. She tended her collection, with great success, on a Lladró-filled étagère. That West Texas living room is a far cry from the mountainous East African homeland of the genus *Saintpaulia*, introduced to Europe a little over a century ago by German diplomat Baron von Saint Paul-Illaire. But Mrs. Orr's tough little plants, some approaching their 40th birthdays, are still thriving. She never fussed over them. She just followed these time-honored methods—perhaps the same ones used by Baroness von Saint Paul-Illaire herself.



1 'Chantaspring'
2 'Optimara Hiroshige'
3 'Enchanting Waterfall'
4 'Irish Maiden'
5 'Halo's Aglitter'
6 'Falling Raindrops'
7 'Powwow'
8 'Royal Rage'
9 'Mermaid's Kiss'
10 'Bewitching Blue'
11 'Teeny Bopper'

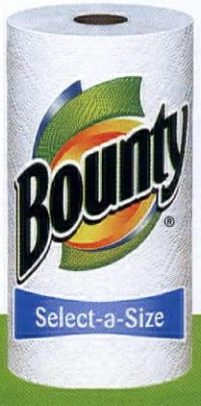
SECRETS *of* SUCCESS

African violets grow best in a setting that mimics the conditions of their forest home. **LIGHT** Strong, filtered light or bright shade gives the best bloom. Use sheer curtains in harsh western and eastern exposures. **WATERING** may be done from the bottom by placing the pots in water-filled dishes for 20 minutes, or from above if care is used to avoid spotting the leaves. Use tepid water to soak the soil, but only when it feels dry. Leave the water uncovered for 24 hours to let the chlorine evaporate before using. **TEMPERATURES** should never dip below 60 degrees for any length of time. The 70-degree range is best. Establish humidity by placing the pots on wet pebbles. **FERTILIZER** Well-grown plants can bloom all year. Use a balanced fertilizer diluted to one-quarter teaspoon per gallon of water each time you irrigate. **REPOT** when the plant's width is three times the diameter of the pot. Remove dead leaves and flowers.



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need help?

Make the most of winter for a successful spring

by Marilyn Young



Q There are some clumps of snowdrops on our property, and I would like to move them closer to the garden. When is the best time to do that?

A Snowdrops are among the earliest bulbs to bloom; they are happiest being moved "in the green," when the flowers fade but the foliage is still thriving. Although these minor bulbs resent being forced, you can enjoy them inside just before the flowers open. At the first sign of thaw, when the buds appear, dig up a clump, whether you are relocating them or not, and pot them in a container to enjoy the small fragrant blooms indoors. As soon as the blooms fade, but while the leaves are still green, replant them outdoors, tucking groups of several bulbs together in your rock garden or woodland garden. Snowdrops do best in cooler climates, in partial sunlight and moist but well-drained soil.

Q So many garden catalogs have come in the mail that I could go way over budget with my spring planting order. How can I decide?

A Take advantage of a catalog's lush color photographs and use an artist's sketchbook to design a border of favorites cut from catalog pages. Try out plant and color combinations, then check bloom times to see if they will really coincide. Limiting the palette to a few colors will bring a calming elegance to the garden. Resist the urge to buy lots of different plants. Instead select a few types and buy several of each to place in waves. Bluestone Perennials (bluestoneperennials.com), Wayside Gardens (waysidegardens.com), and White Flower Farm (whiteflowerfarm.com) are good sources for colorful catalogs.



Q Where can I find those enviable pea stakes that I always see in pictures of English gardens?

A In *Wood and Garden*, renowned garden writer Gertrude Jekyll advises avoiding the loss of precious time searching for the right stakes during the busy months by cutting branches and boughs in winter. Jekyll took the best of birch tops for cutting into pea stakes. Caroline Burgess, director of Stonecrop Gardens in Cold Spring, NY (stonecrop.org), also uses birch branches for the edible peas. Burgess recommends cutting the sticks in early spring, so the wood does not dry out, but advises that you do so before the branches leaf out. The smaller-branching boughs from shrubs like yellow- and red-twigged dogwoods also make lovely stakes.



Q Winter is so long, and I miss being in my garden. Is there any way to get the garden going a little earlier?

A Now is the time to find a sunny, sheltered area for a winter garden site. Watch for the places where the sun melts the snow first, or where a vista has opened up since the leaves have fallen. Try out your spot with a seat and a small bird feeder, and the chickadees will keep you company. Consider shrubs with winter color or fragrance, like winterberry, witch hazel, or corylopsis, as you make your spring planting list. Underplant with clumps of the earliest-blooming bulbs and perennials, like hellebores and pulmonaria. There are also books that will inspire a love of your garden in winter, such as Rosemary Verey's *The Garden in Winter* and Elizabeth Lawrence's *Gardens in Winter*.



virtue reality

Tadao Ando's magnificent Modern Art Museum of Fort Worth shows how superb public architecture expands our shared vision

by martin filler

Mirrored in the reflecting pool behind the museum, huge concrete Y columns support overhanging roofs that shade the glass walls from the harsh Texas sun.

THE REASONS WHY great architecture occurs at a given time and place are as various as the works themselves. Never prone to false modesty, Texas can rightly boast America's three best modern museum buildings: Louis I. Kahn's Kimbell Art Museum of 1966–72, in Fort Worth; Renzo Piano's Menil Collection of 1982–87, in Houston; and Tadao Ando's Modern Art Museum of Fort Worth, which opened in mid-December. This triumphant trifecta was inspired by the shared desire of enlightened and discerning Texans to overcome the stereotype of their state as a backwater of yahoos. Those high-minded patrons have endowed their communities with architecturally superlative institutions that serve the exceptional art within them far better than the vast majority of new museums springing up around the globe.

At a time when "destination architecture" has become the holy grail of publicity-seeking clients, Texas has quietly shown the rest of the world how to create it with grace, humanity, and an admirable lack of self-promotion. The Modern Art Museum of Fort Worth, though well worth a detour, does not pander to the worst impulses of architecture as crowd-pleasing spectacle and art as dumbed-down entertainment; instead it embodies the good old virtues of civic largesse and cultural uplift. After even an hour spent at this remarkable oasis where modern art and architecture at their finest enhance one's experience of both, you are bound to come away with a profoundly fulfilling sense of how much the arts can do to enrich our inner lives and expand our shared vision.

The 61-year-old Ando faced a daunting challenge with a site right across the street from the





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Kahn masterpiece, widely acknowledged as the greatest of all twentieth-century museums. The degree to which he has succeeded in deferring to the neighboring landmark while creating something wholly his own and yet every bit as distinctive as its celebrated predecessor is a major accomplishment. This is not a flawless design, however. Parts of the exterior are problematic and not so well thought out as the interior. But a museum must focus above all on the display of art, and at that the architect has succeeded brilliantly.

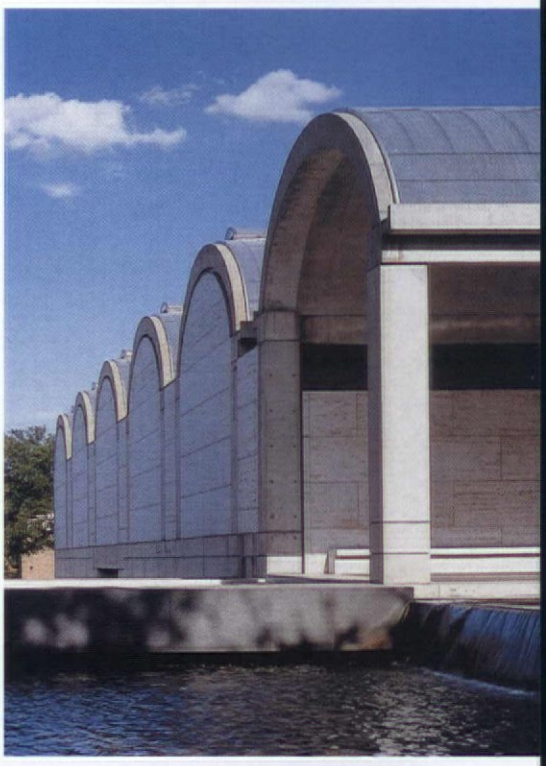
Since the Osaka-based Ando first came to the attention of Western architectural cognoscenti during the Japanese building boom of the 1980s, he has earned a solid reputation as an architect of the utmost seriousness and steadfast purpose. From the outset of his career, this self-taught, late-blooming original (who had been a truck driver and a boxer before turning to the building art) shunned the frantic pursuit of novelty that overtook his profession as many of his colleagues abandoned modernism. Unlike them, Ando never chased the phantoms of postmodernism, deconstructivism, and other fads. Neither did he waver in his belief that there is an infinity of expression still to be discovered in variations on basic geometric themes (square, rectangle, and circle) executed in an equally limited range of classic modern materials (concrete, glass, and steel). "Less is more" may be the biggest cliché in the architectural lexicon, but Ando has proved that it can also ring true.

walls but rather the space contained within those walls, he conveyed a stillness and spirituality that led to commissions for churches, temples, and museums, and, with them, to well-deserved international recognition.

MARLA PRICE, the commendable director of the Modern Art Museum of Fort Worth, and her supportive board of trustees were mindful of the burden they faced a stone's throw away from Kahn's Kimbell, and searched for an architect who would not attempt to upstage it. But the exteriors of Ando's completed design are a bit too quiet, and in a few parts less than pleasing. As you approach the building along the main thoroughfare leading from downtown Fort Worth, your first, disappointing sight is of the museum's workaday back side, a blank concrete wall broken by corrugated-metal loading dock doors. These are functional necessities, sure, but they make a poor first impression.

Moving around to the front of the long, low building: things are more orderly but also too bland. The almost symmetrical main facade, of glass squarely framed in steel, recalls an International Style corporate headquarters of the late 1950s—neutral, cool, and not very engaging. A further problem is the

A good neighbor to Louis I. Kahn's Kimbell Art Museum, below, the Modern Art Museum of Fort Worth, bottom, is restrained in scale, color, and material, subtly echoing the modular rhythms of the older landmark's famous vaulted galleries.



The 1.5-acre pool is among the most memorable uses of water in contemporary architecture

Operating at a distance from the power center of Tokyo and lacking the networking skills and command of English that brought more attention to his Japanese contemporaries, Ando concentrated on a series of small private houses in which he perfected his building vocabulary. Like Kahn, he composed powerful interior volumes enlivened by highly controlled natural illumination, most often washing down through skylights and clerestory windows. Identifying himself with the classical architecture of Japan as well as with such early modern masters as Mies van der Rohe and Le Corbusier, Ando invested his compelling residences with a gravitas absent in the period's typically exhibitionistic architecture. A believer in the Zen principle that a building is not four





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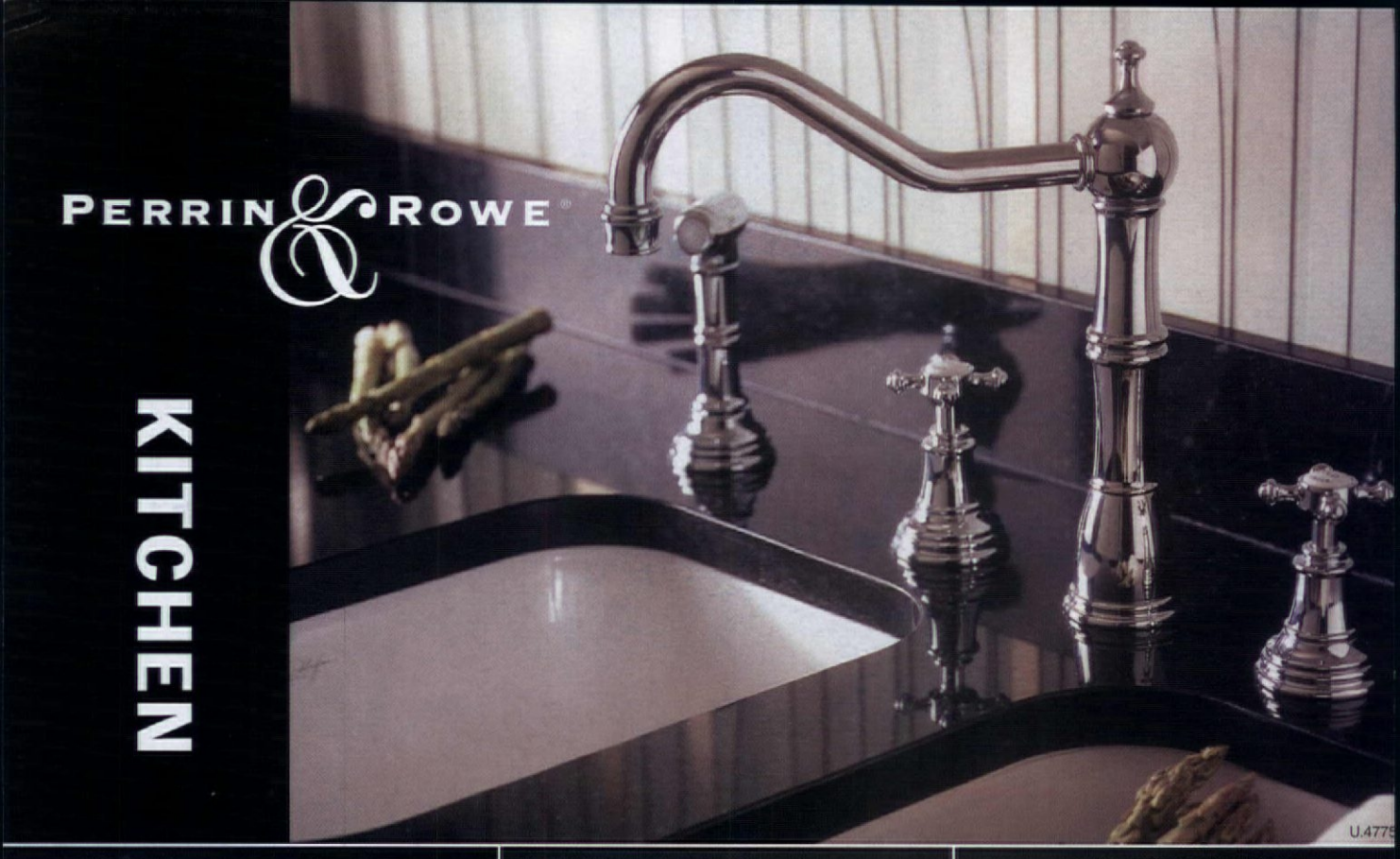
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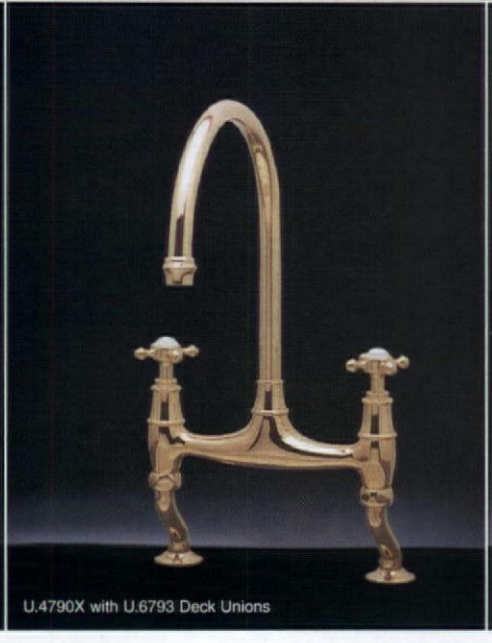
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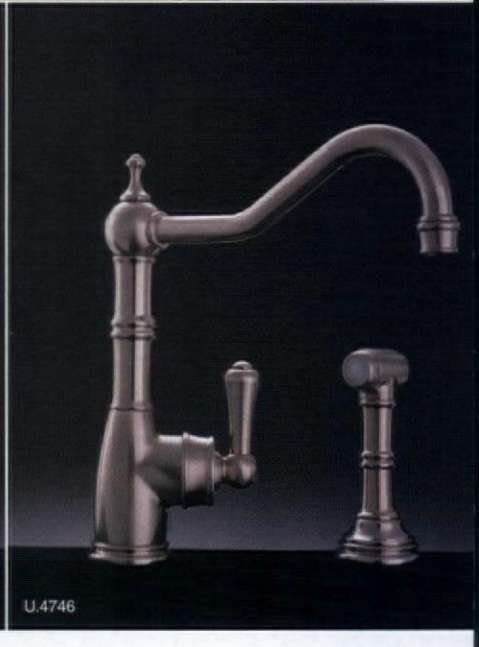
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huge, specially commissioned rusting-steel sculpture by Richard Serra that towers over the corner closest to the Kimbell. Twenty-seven feet taller than the 40-foot-high Modern Art Museum, it dominates the setting with aggressive form and distracting color, negating the self-effacing scale that Ando tried so hard to maintain.

But from the moment you move into the soaring, spacious entry hall, things approach perfection and remain so from there on in. The subtle classical undertone in Ando's work has never been clearer than it is here, though there are no direct historical references. The grand lobby's vast glass back wall looks out over the scheme's most spectacular feature, a 1.5-acre reflecting pool that now counts among the most memorable uses of water in contemporary architecture. That vista also reveals the organizing principle of a series of three identical glass-walled gallery pavilions shaded by flat, deeply overhanging roofs supported by gigantic Y-shaped concrete columns and mirrored in the shimmering pond.

At the left of the entry hall a monumental stairway rises up to the main gallery floor, lighted from above by a gently arching ceiling that also illuminates the exhibition rooms with diffused natural and artificial light filtered through a taut membrane of high-tech fabric. At the top of that majestic flight of steps hangs one of Andy Warhol's ghostly 1986 self-portraits, completed a year before his death. That arresting painting in this stupendous setting pays fitting tribute to the greatest post-1960 American artist and announces the superb quality of the collection beyond it.

After an hour at this remarkable oasis, you are bound to come away with a profound sense of how much the arts can do to enrich our inner lives

UNDER ITS ESTEEMED chief curator, Michael Auping, the museum has been assembling an impressive body of post-1940 work, and each painting, sculpture, installation, and video on view counts. In sheer quality, the collection brings to mind the very different, old master holdings of the Kimbell, which, piece for piece, can likewise give much bigger institutions a run for their money. Here, appreciation of the collection is enhanced by the stately dynamics of Ando's well-paced galleries, which propel visitors logically and effortlessly through the 53,000 square feet of exhibition space. The interiors—punctuated by welcome views outward to the reflecting pool, the grassy grounds enclosed within concrete screening walls, and the Fort Worth skyline—are the opposite of the claustrophobic mazes typical of too many contemporary museums.

Even though it is not in the heart of a city, the Modern Art Museum of Fort Worth provides a truly urban architectural experience in its definition of an inviting, noncommercial environment where groups of people can partake in the highest pleasures of an open and questioning society. Here is a paragon of where the public life of the twenty-first century ought to be headed. □

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On the level, more or less: contemporary art gallery owner James Kelly, center, poses with the builders who are renovating his new house in Santa Fe.

housing complex

On Santa Fe's cult of authenticity, the meaning of Pueblo revival architecture, and finding the "real" in real estate

by joan juliet buck

THE FAST LIFE IS ABOUT parties and cars and love affairs and fame and bitter rivalry and success and airplane tickets. The slow life is about houses. Beyond signaling status, income, and taste, they become the expression of the state of your being. But it's dangerous to attempt to be merely simple here in Santa Fe. James Kelly, owner of a contemporary art gallery set into a warehouse, bought an unsentimental house of generous proportions a year ago, and set about making a few changes in design so as to make it as clean and as contemporary as his gallery. No handmade adobe or pink plaster walls for him: sleek lines; symmetrical applications of light fixtures; a firm, focused removal of Mexican tiles and local touches. The bad-tempered Albuquerque contractor set to work with a crew of guys with handkerchiefs over their faces. Jim came to stay for a few days while the house was not quite ready. That was four months ago.

Every day, Jim visits his house the way one visits a relative in intensive care, and every evening he comes home to my guest room a little more silent. The glass mosaic tile for his second bathroom isn't yet all on the wall, and the floors are still too pink for his taste.

Houses here, even those not made of adobe, tend to subside and go soft and pink even when they aren't meant to. As every building in Santa Fe is conceived to look as much as possible like an ancient Indian dwelling, straight angles and

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The Sunday *Santa Fe New Mexican* real estate section lists everything—from ambitious remodelings of too small houses in still bad neighborhoods to 6,000-square-foot fortresses in the golfing compound called Las Campanas—as authentic Santa Fe style. All are advertised as having the features of idealized Pueblo caves and houses: kiva fireplaces, angled and set low to the ground; vigas, or rough-hewn beams; and *latillas,* crosspieces made of finer slices of rough wood that run diagonally between vigas. The idealized Pueblo dwelling inflates into a baroque style that for its grandeur has to call on the courtrooms of the Spanish Inquisition.

THE TENSION here is between the safety of thick-walled real estate that pays tribute to the people who lived here before you, and whom you have effectively displaced, and the ineffable urge to transcend your own origins. The danger is that you might become too attached to the real estate and forget your soul, or too attached to your soul and end up an itinerant house sitter saving up for quick courses in acupuncture and holistic healing.

Kristina Lindstrom, a friendly realtor with the Barker agency, took me out to an artist's house for sale in Galisteo, a tiny village on a river. The yard bore signs of recent sculpting: massive pieces of granite planed into squares, random hunks, plastic sheeting, all the unglamorous and beautiful debris of artwork. The house is shaped like a Y, with bricks laid along the top of the walls to prevent the adobe from melting in the rain. Inside: a dark red living room with a hefty kiva fireplace, wandering doors, random rooms. Aspirations to transcendence were reflected in window jambs painted turquoise, and playfulness evidenced by rooms tiled with Moroccan abandon. The main bedroom was the size of a pool hall, with the bed boldly placed in the middle. Beyond the river rises a ridge with ancient petroglyphs carved on its face. In the garden there are cottonwoods, apple and pear trees, roses, a large yucca, and absolute silence.

"It's an emotional house," said Lindstrom. "After 9/11, people dream about a place like this. A young man flew out from New York and talked about wanting to come here to live with his friends, to be quiet and do his work." Next door to the house is the Light Institute, started by a teacher called Chris Griscom, whose manifesto is "We must open the windows to the sky so that we can access the hologram of our soul." There, they know how to reprogram your cells and redeem your previous incarnations, if all else has failed.

"Historic adobe artist's compound," I read in the paper. The ad was placed by Ed Reid, another Barker realtor, who knows his history, both ancient and modern. "When a product is codified, it loses its essence," said Reid, who lives in a Hispanic section across the dry river from the Hilton Hotel, a part of town where the houses are small and the people have lived in them for generations, and where wealthy Anglos don't go.

He took me and my friend Kim out to see the house. It had belonged to Bruce Cooper, an artist who revived the punched-tin craft in Santa Fe during the Depression, and whose work can still be seen in the La Fonda Hotel. We drove and drove down Agua Fria Street, which Reid told us was part of the old Camino Real while pointing out the drug houses and sites of recent busts. We continued past a garden full of lit-up Madonnas, past a water tower, past trailers, "double wides" with skirts—no, not past, into, and just between, a settlement of trailers and a development of tiny moderate-income housing with barking dogs, where we came to two elm-studded acres in the middle of which sat two low buildings built in stages from the '30s through the '50s. "I love it," I said to Kim.

This was a real place, a place where one could weed and water and tend and mend. I began to fantasize about a hard life. My friend Kim was shaking his head

Kim looked at the trailers.

The front door of the main house was carved by Bruce Cooper and his wife on their wedding night. A classic sala, or main room, in the classic, cramped dimensions of 12 by 30 feet, had the classic kiva fireplace in one corner and wooden floors. Reid pointed out that all the doors and windows lined up, to provide light and air. Every room, he showed us, had an exterior door, and the rooms were undifferentiated. "A room was built for someone to live an entire life in," he explained. In Bandelier Canyon you can see an ancestral Pueblo dwelling, a vast round house with the remains of tiny rooms, in concentric circles, that were reached, it is thought, by ladders through their ceilings. Undifferentiated spaces.

The house proceeded chronologically, the sala giving way to a room engorged with a piano and a music stand, and then a cramped, dark bedroom redeemed by the fact that along the covered portal were three more rooms, built in the '40s. A pair of comfortable chairs facing each other and a box of Kleenex on the floor signaled the therapeutic vocation of the present occupant. Farther along, past a huge, ancient, sculpted Spanish door, were five rooms of studio and workshop space built in the '50s. A pink, low-ceilinged, rectangular room had a rough stone floor. Reid said, "Adobe houses—people who live in them can't wait to get into trailers, where it's not dusty or musty. The floors used to be dried mud mixed with ox blood." Then we came to a ceremonial room, stripped and bare in the Japanese style, open to a large window. It made you think of Zen monks and Charles and Ray Eames and people with a higher set of values and fewer things. Reid watched us climb the unstable ladder to the little adobe house on the roof, which turned out to be one room big enough for a single bed.

This was a real place, a place where one could weed and water and patch and


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Cook ground beef in large skillet until crumbled and no longer pink; drain.

Stir in seasoning, tomato sauce, and beans. Bring to a boil, reduce heat and cover. Simmer for 10 minutes.

Serve over hot pasta; sprinkle with cheese and serve.

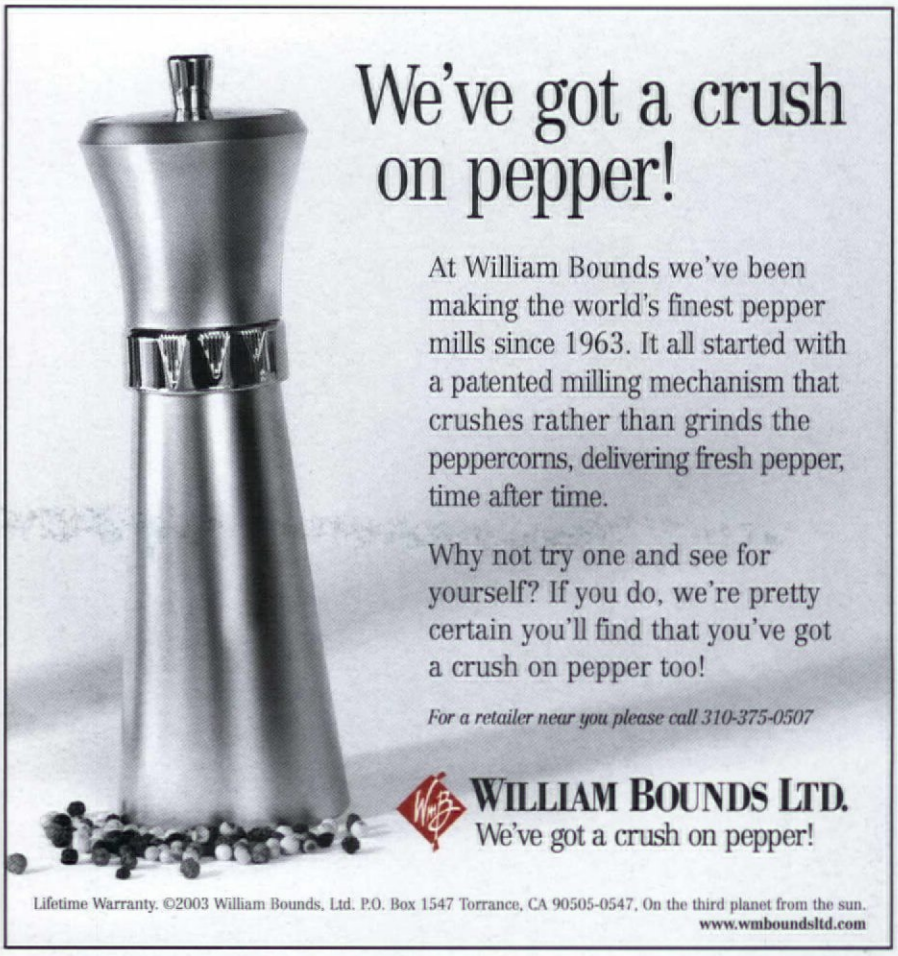
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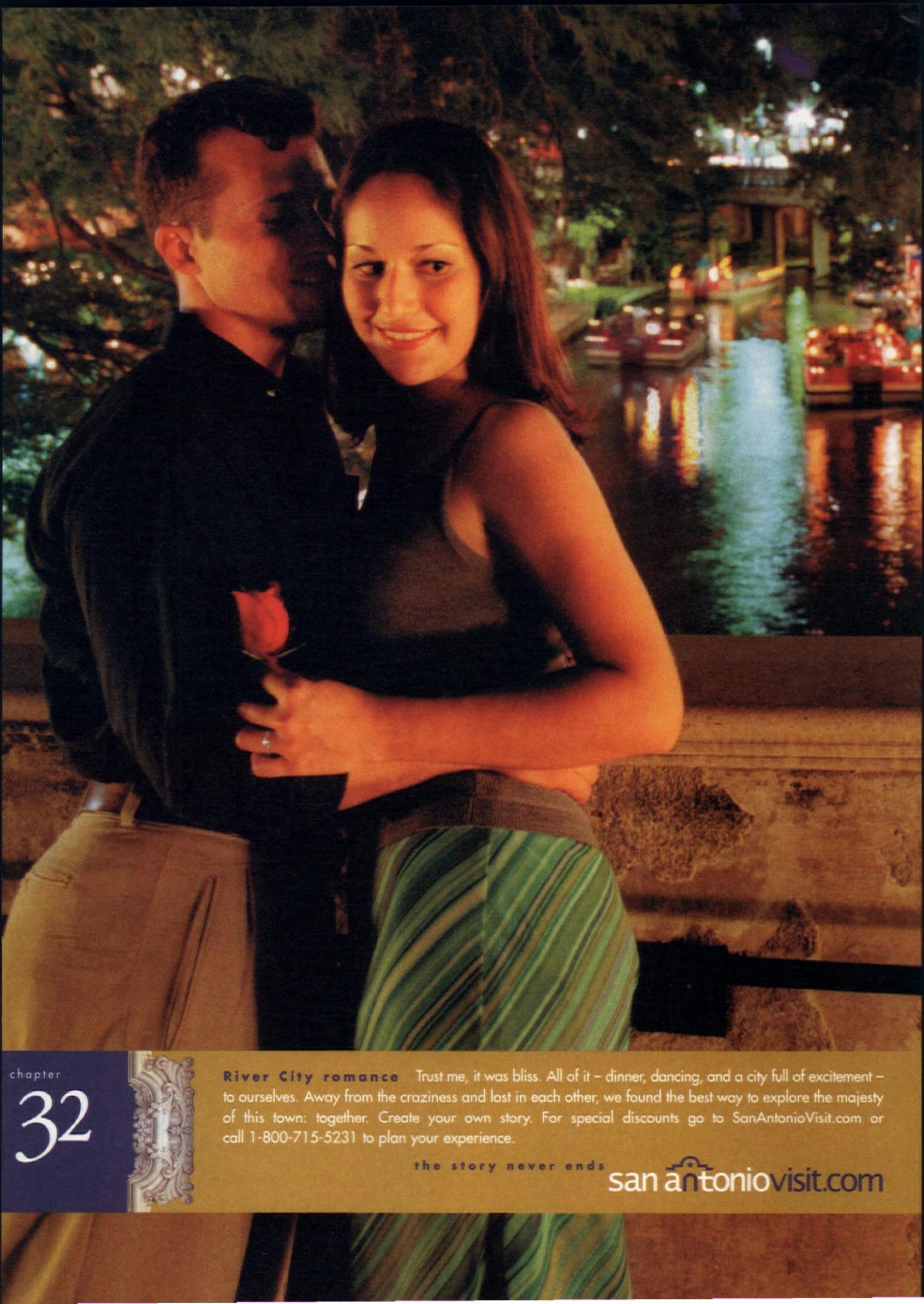
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repair and tend and mend and clean and, when all that was done, make art, music, and literature. I began to fantasize about a hard life with few rewards. Kim was shaking his head.

One Saturday, both *The New Mexican* and *The Albuquerque Journal* carried front-page stories about a 1932 house by architect John Gaw Meem, the father of the Pueblo revival style. The house was said to be his masterpiece. But the news value of the story was in the price: $15 million.

A coal heiress from Brooklyn named Amelia Hollenback had visited the Southwest before 1900 and started collecting pieces of Indian Pueblo houses and Spanish missions. She commissioned John Gaw Meem in the late '20s to make her a house that would be "at one with the earth and timeless in its origin." He worked on the house for three years, and completed it in 1932. In the '60s it was sold to a dentist and his wife, who have kept it intact ever since.

The house is on a dirt road on the east side of Santa Fe, protected from the dust by five acres of pinons, with wilderness behind it. Its walls have the organic rise so admired in the church of San Francisco de Asis at Ranchos de Taos. The front door is small, in the Pueblo style, and painted pale blue, a hue said to repel both flies and evil spirits brought from the Mediterranean countries by the conquistadors. In the entry, the carved roof beams from Acoma Pueblo, covered with incisions and patterns, date from the 1600s; between them are small branches, once part of crates, and above you can make out layers of straw.

A coal heiress from Brooklyn commissioned architect John Gaw Meem to make her a house that would be "at one with the earth and timeless in its origin"

THE LOCALS were using the beams for firewood—Amelia Hollenback rescued them," said the owners' son, as his mother retired to her upstairs writing room. One beam in the main bedroom bears a dark burn. The thresholds between the rooms and to the outside are raised, in the Pueblo style, against drafts and rodents, and the floors are simulated ox blood, a mastic seal devised by Meem. The son recalled that he and his brother had often painted the baseboards with a mixture of three kinds of mud and ground mica, the mica taken from a rock in the garden.

Each door was found by Amelia Hollenback, in pueblos or missions, and the doorways were made to fit the collection of doors, each of which bears different carvings. One is studded with bent nails. Now the delirious profusion of tribal doors for sale at the store Santa Kilim on South Guadalupe Street made sense to me. Carved and weathered, the doors are authentically old and tribal, if not from quite the right tribes. The pieces are from Pakistan and Afghanistan, and other countries that CIA spooks used to refer to casually as "the 'Stans." Now, other people, twenty-first-century people, will build doorways for them in their new houses.

The walls, three thick feet of adobe, "make it so quiet at night that you can hear your heart beat," said the owners' son. Each room appears square, except the sala, which is larger than most. The floorboards here are from the sacristy of the Trampas church. The kitchen has remained the same as it was in 1932, with painted cupboards and a concrete floor. The only thing not made of carved wood, tin, or mud paint in the house is a pristine 1930s white enamel stove, with two ovens, a plate warmer, a grill, and a pot drawer, that looks as if it has been lovingly conserved from the day it was bought. There are ample servants' quarters, including a three-room suite that looks like the butler's apartment in an English stately home.

Amelia Hollenback visited her house twice, but, despite the secluded sunbathing courtyard that Meem built for her, she never once lived in it. For 30 years a caretaker named José Ronquillo, a man of Mexican and Tarascan Indian descent, lived alone in the three-room suite, watching over Meem's homage to humble authenticity. Now the house is waiting for new caretakers. But they will have to pay $15 million. □

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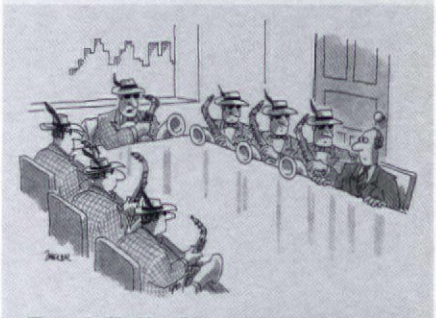
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cabs, shiraz... and pinotage

South African reds may come in some unexpected blends, but they are among the finest bargains on the market

by jay mcinerney

NELSON MANDELA, Charlize Theron, my girlfriend Jeanine, and pinotage are among South Africa's distinctive contributions to global culture. The last is an unlikely hybrid of two French grape varietals: finicky, noble pinot noir and mulish cinsault—imagine the love child of Jean Seberg and Congressman Bob Barr. Who knows what professor Abraham Perold was drinking when he came up with this idea. While pinotage can sometimes smell like nail polish remover au poivre, at its best it improves with age and is actually capable of provoking contemplative enjoyment.

The best way to see if you're fond of pinotage is to look for a bottle from Kanonkop, a winery located in Stellenbosch. (I assume the name has something to do with the seventeenth-century cannon that greets you at the end of the driveway of this beautiful Stellenbosch estate.) Kanonkop is to pinotage what Petrarch is to the sonnet, although the winery also makes a very good bordeaux-style blend, which has twice won France's Pichon Longueville Comtesse de Lalande trophy. These victories suggest that South African reds have arrived on the international scene, but the news has been slow to reach these shores. While quality has skyrocketed since sanctions were lifted in '94, the poor, battered South African rand has been at an all-time low against the dollar, making many of these wines exceptional values.

For several years now my favorite South African red has been the pinot noir from Hamilton Russell Vineyards, a hillside estate in the Walker Bay region, less than two miles from the Indian Ocean. A relative newcomer in a country whose wine history spans almost 400 years, the property was established in 1976 by Tim Hamilton-Russell, who struggled tirelessly against restrictive and irrational regulations; it's now run by his son Anthony, an Oxford-educated whirling dervish who likes to say he's just a farmer, although I've observed firsthand that he cuts a very stylish figure on dance floors from Cape Town to Manhattan.

The cool microclimate of this area, with its marauding baboons and its clay soil studded with prehistoric hand axes, produces the most burgundian new-world pinot I've ever tasted, with the kind of earthiness, complexity, and age-worthiness rarely found outside Burgundy. The neighboring estate of Bouchard-Finlayson,

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started by Hamilton Russell's former wine maker, is also producing fine pinot, as is newcomer Flagstone, a winery to watch for its pinotage and blends as well.

Cabernet and bordeaux blends are currently attracting the lion's share of capital and energy, and the warmer region of Stellenbosch is probably the top appellation for these wines. It's also among the most dramatic landscapes I've ever seen, where green valleys with white stucco Cape Dutch farmhouses could almost pass for Flemish landscapes, except that they are framed by jagged, vertiginous gray mountain ridges. The pioneer of bordeaux-style wines in the Cape is Meerlust, a more than 300-year-old estate that makes earthy, slow-maturing reds, including a merlot, and its standard-bearer, Rubicon (not to be confused with Francis Coppola's wine of the same name).

Another historic Stellenbosch estate, a few kilometers up the road, Rustenberg is producing serious, curranty cabernet blends that are drawing international interest. Nearby, Rust en Vrede makes rich, powerful cabernets, Shiraz, and merlot, and, finally, an estate wine that is a blend of all three—which seems to be the new Cape trend. None of these wines will cost as much as a good cru bourgeois bordeaux from the 2000 vintage.

Rupert & Rothschild, in the adjacent Paarl appellation, is a joint venture between one of South Africa's wealthiest families and the Baron Edmond branch of the Rothschilds from France. Until his death in a car accident this past year, it was run by Anthonij Rupert, the gruff, Charles Barkley–sized black sheep of the family. This historic estate is producing very good cab blends, with the help of Pomerol's ubiquitous Michel Rolland. Rupert sometimes took longer than his wines to show his charming side, but I spent a hugely entertaining day with him, talking about wine, Italian tailoring, and African wildlife after turning into his driveway unannounced, and I was saddened to hear of his death. The wine making continues to be in the capable hands of Schalk-Willem Joubert and Rolland.

Another deep-pocketed venture producing bordeaux-style blends is Vergelegen, owned by hydra-headed Anglo-American Industries. Wine maker André van Rensburg, hired a few years back, comes with a reputation as a serious Shiraz specialist, and is planting plenty of this varietal, which is gaining ground in South Africa as everywhere else. In fact, I suspect that cabernet-Shiraz blends may have a big and delicious future in the Cape.

Of the many hours I have spent lost on back roads of wine regions around the world, I doubt if I ever felt more lost in the wilderness than I did looking for the property of pro golfer David Frost in the remote foothills of Paarl. Frost gives lousy directions, but his cabernet is a big currant bomb, and he is what the South Africans call a rugger bugger and what we would call a good old boy—a generous and gregarious host despite the fact that he was feeling the effects of a long night with his good friend Anthonij Rupert the night before.

After the long hangover from apartheid-era isolation, South Africa's red wines, like its golfers, are ready to compete internationally. □

THE OENO FILE

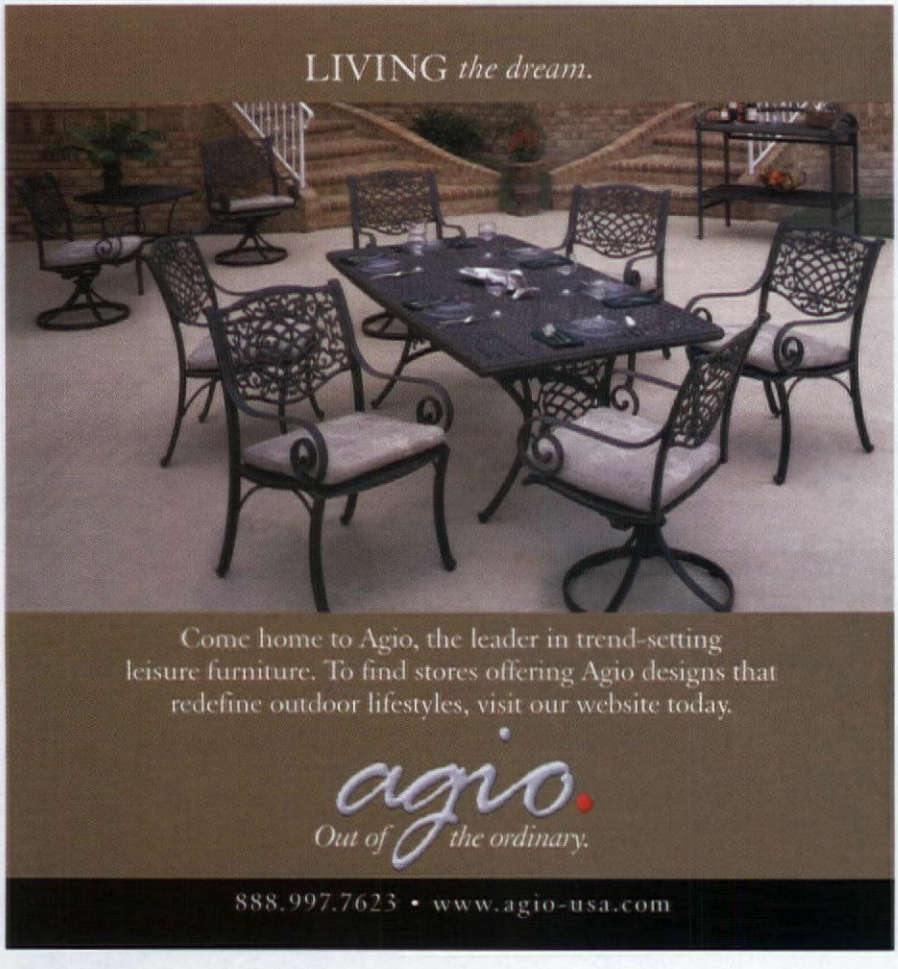
■ **1999 BOEKENHOUTSKLOOF CABERNET SAUVIGNON** Is Helen Turley moonlighting in the Cape? Stone dead on the nose right now, but in the mouth it's pure decadent pleasure. Big ripe black fruit, silky tannins, long tuning fork finish. Like a Napa cult wine for a quarter of the price. $35

■ **2000 RUPERT & ROTHSCHILD CLASSIQUE** A solid, medium-bodied bordeaux blend that walks a line between earthy old-world and fruity new-world style. A steak or a lamb chop will tame the young tannins. (Available in the spring.)

■ **2001 BAOBAB PINOTAGE** Glue sniffers will love this bouquet. But it's surprisingly smooth and mouth-filling once you get into it. Lots of flavor and finesse for the money. $10

■ **2000 FLEUR DU CAP MERLOT** A nice blast of mocha up front, which smooths out to a dark chocolate finish. Drink over the next few years. $10

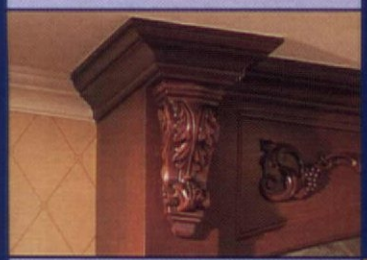
■ **2000 HAMILTON RUSSELL VINEYARDS PINOT NOIR** This vintage of the Cape's most venerable pinot has the earthy soul of a Nuits-St.-Georges, some funky herbal top notes, a burst of sour cherry fruit in the middle, a long finish, and a long life ahead of it. Keep it a few years, or drink it now with a grilled rib eye. $23



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january 1963

Novelist Elizabeth Bowen paid homage to that homey and underappreciated vessel the teakettle. This is an excerpt



WHEN I BEGIN to speak of the teakettle, all, but *all,* of my friends exclaim, "You mean teapot!" Thus is the noble, necessary kettle slighted. Virtually, it is unknown to history. Sadly few kettles are in museums. Meanwhile the teapot, that famous beauty, revels in every kind of publicity. Skills of every kind have gone to adorn it. Apart from favorite teapots in daily use, many are singled out to be sheer ornaments. The background kettle goes into the pot-and-pan class.

It was in the eighth century that the Chinese made their epoch-making discovery—i.e., that one does not boil tea, one infuses it. For that, what is necessary? Boiling water. Repeat, boiling. The ingenious eighth-century Chinese designed and put into use a small tea-water kettle. On the chafing dish principle, this had beneath it a portable charcoal burner. The English were slow to profit by that wisdom. They continued to boil tea water in sloppy cauldrons.

More or less 1,000 years after the teakettle notion had dawned on China, it at last found favor with English genius. The teakettle, once it began to be made in England, developed an English style of its own. Sturdy in outline, it had an ample base. Perched upon coal fires, it needed to be resistant to their heat—accordingly, it was wrought of the stoutest metals. Smoke soon blackened, and soot caked, its veteran surface. How unlike its dainty Chinese progenitor! Our teakettle, grimed by hard years, was rated accordingly.

Delightful as may be the shape, glaze, or any decorative medallions upon the teapot, without the kettle there can be no tea. The teapot, for all its charms, is a sheer dependent. The teakettle, nominal servitor to the teapot, does, in actual fact, play the master role.

That axiom is instilled into all true tea makers. Tea making's whole old lore concentrates in one saying: "You bring the pot to the kettle; you *don't* bring the kettle to the pot!" Why? Because not more than a split second must elapse between the lifting of the kettle from the flame and the tilting of the water onto the tea leaves.

The teakettle summons the teapot at its psychic, own, imperative moment. The kettle approaches the boil at noisy crescendo. Once at the boil, it changes its rhythm. The steam's fierce sibilance is what is chiefly, now, to be heard. Air vibrates, startled, at the mouth of the spout. What a drama. What a dramatic contrast with the calmness of *drinking* tea.

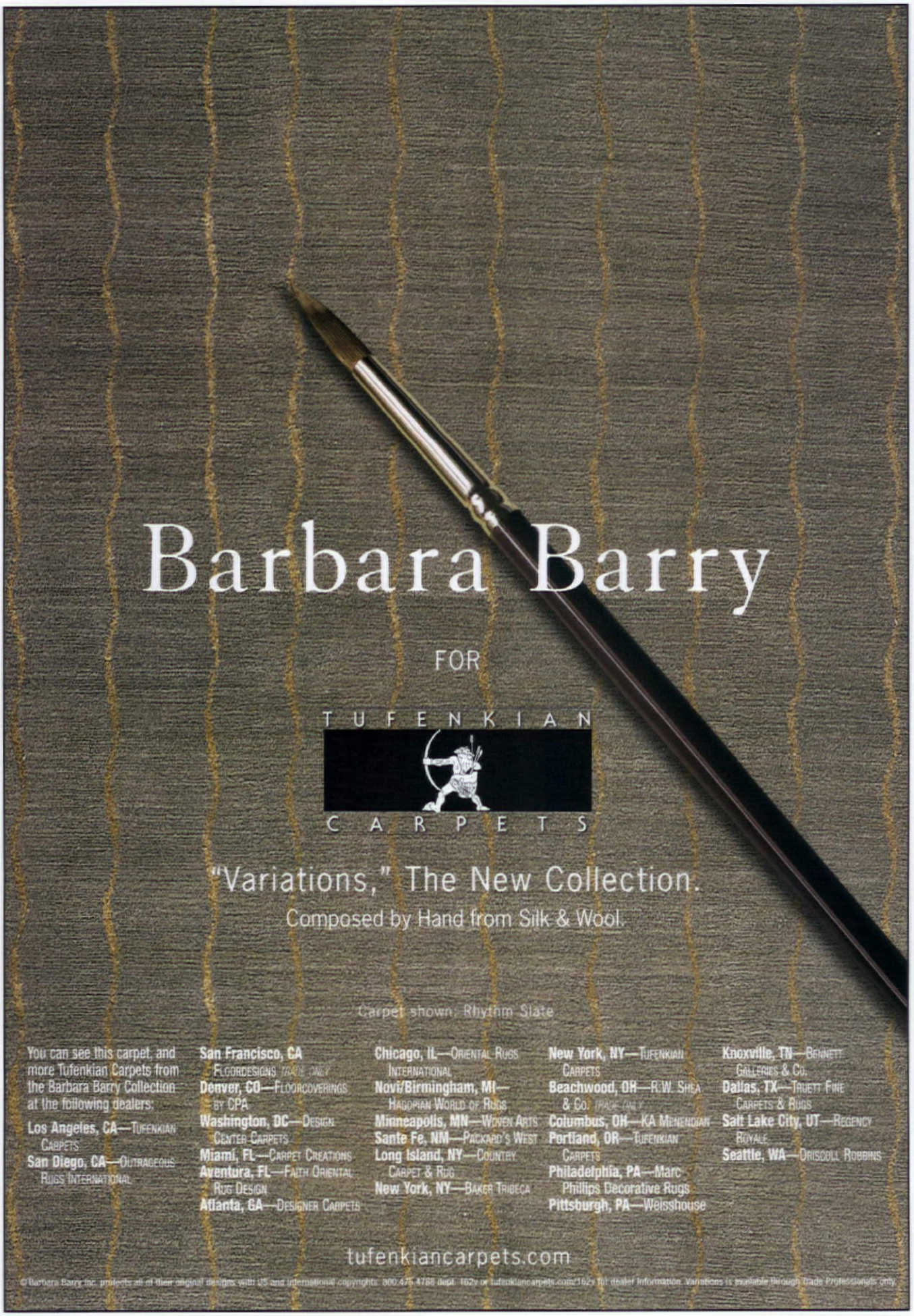
Long gone, the formal tea hour once spun its magic. English country houses set up a special mystique with regard to "tea." "Tea," in fact, was a high, a drawing-room, occasion. And then it was that the teakettle, along with the teapot, enjoyed full limelight. In sailed the heavenly twins, of silver. The kettle and teapot were nonidentical twins, for the former was elevated on its silver tripod, within which pulsed a spirit-blue flame. The kettle required not more than a lick from the flame. The drawing-room-entering kettle contained water already brought to the boil, offstage. A caked old black kitchen kettle had, very probably, done the work.

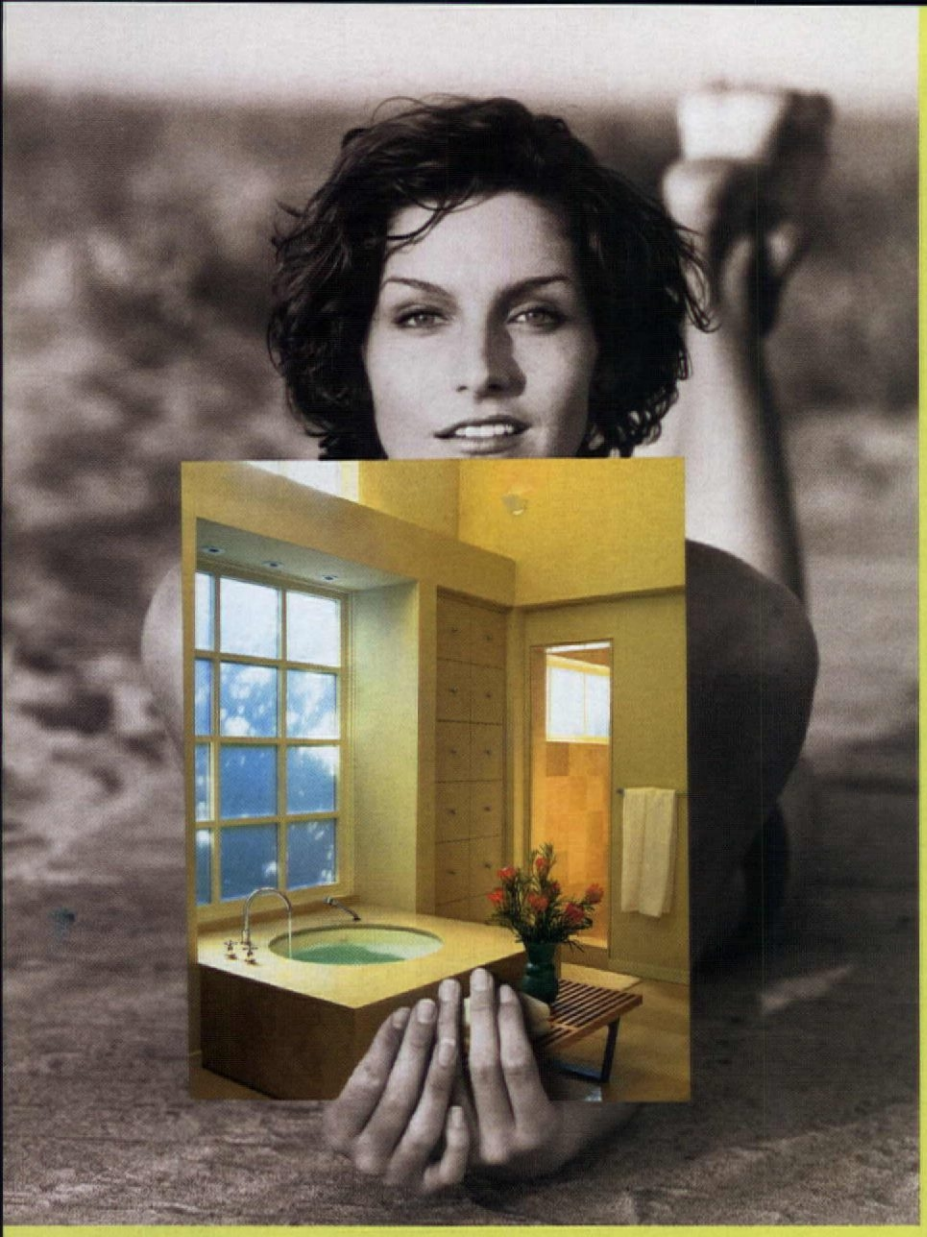
Now more casual, the setout of tea engenders the ancient magic. Here still, *still,* is no hour like any other. Gently social—when it is social at all: ideally, an hour for two, for dear friends. An hour, even, for the solitary.

Tea can be drunk in the garden. It can be drunk in a big bay window. But I think the ideal tea is drunk by the fire. And does not fire call up a rotund presence, singing, still languidly steaming, upon the hob? Dear kettle, wherever you work, however you boil, I love you. Thank you for tea. Without you, there could be none. □

writer's brew

Irish-born Elizabeth Bowen (1899–1973), above, far left, met with Bryn Mawr college students over tea in 1956. She was the author of many novels and short stories, including *The House in Paris* (1935), *The Death of the Heart* (1938), and *The Heat of the Day* (1949), all available in paperback from Random House.


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warming up

It is the oldest room in the house, and yet the newest. The kitchen, that primal space, has been transformed. For centuries it was built for utility, the domain of women and servants, closed off by swinging doors and dumbwaiters. Then along came revolutions in appliances, economics, and values—plus Julia Child and Graham Kerr. Cooking was chic, cooking was comfort, cooking was love. Today, the kitchen is the family's room. Always the warmest spot in the house, now it is that in every sense of the term.

In the kitchen of L. A. Morgan and Angus Wilkie, 1830s bobbin chairs surround a 19th-century English trestle table. Schreuder paint covers the cabinets; the stainless-steel dish drainer is by Williams-Sonoma.



The front garden, this page, is surrounded by a privet hedge. At the suggestion of their friend Mario Buatta, Morgan and Wilkie painted the front door yellow.

In the living room, opposite page, an early-19th-century Biedermeier pearwood chair sits next to the original mantel. An 18th-century German gilt mirror hangs above it. The oil painting is *Rochers de Vallières, Près de Royan* by Odilon Redon.



WRITTEN BY MAYER RUS
PHOTOGRAPHED BY MICHAEL MUNDY
PRODUCED BY JAMES SHEARRON

COTTAGE INDUSTRY

L. A. MORGAN AND ANGUS WILKIE BUILD A PRIVATE WORLD AROUND THE CORE OF A 19TH-CENTURY HOUSE IN HADLYME, CONNECTICUT





designer savvy

The rich, raw surface of the living room walls was revealed when a canvas-backed mural from the late 1920s was removed.

trade secrets

FURNITURE The sofa and slipper chairs were made by Baron Upholsterers. A 19th-century Thebes stool by Liberty & Co. serves as a coffee table.

FABRICS The sofa is covered in Rogers & Goffigon's Loofah in Natural linen; the slipper chairs, in Brunschwig & Fils's Constable flannel in Bamboo.

FLOORS 19th-century English chestnut.

THERE ARE NO second acts in American lives," wrote F. Scott Fitzgerald. The same might be said about the lives of American homes. Across the country, proud old houses are routinely torn down to make way for bigger, splashier contemporary models. Historical character and texture are apparently no match for cavernous his-and-hers bathroom suites.

Fortunately, not all old houses fall victim to the wrecker's ball. Consider the Connecticut country home of Angus Wilkie and L. A. Morgan. Built in the early nineteenth century, it began life as a typical New England farmhouse, modest in both scale and architectural detail. The house fulfilled its working-class duties for decades, but by the turn of the century economic shifts had transformed the landscape: the house outlived the farm.

Act Two opens in the late 1920s, when Adele Roosevelt Thompson, a colorful figure known locally as "The Duchess," acquired the property. Thompson owned a grand Charles



Adams Platt mansion near the erstwhile farmhouse, which she bought to use as a summer guest cottage and as her full-time residence in the winter.

"The Duchess renovated and enlarged the house to suit her needs and her taste in decoration," Morgan says. "She transformed the spirit of the place."

Fast-forward 70-odd years. Desuetude had taken its toll on the property. "It wasn't completely derelict," Wilkie recalls, "but it's fair to say that the house was seriously neglected. All the shutters were gone; plantings were wildly overgrown; it hadn't been painted in twenty years." Nevertheless, the old structure still had life in it—and considerable appeal. Wilkie bought the place in 1990, raising the curtain on Act Three.

THE HOUSE COULDN'T have asked for more sympathetic owners. Wilkie is a noted authority on decorative arts, particularly those of the Biedermeier period. Morgan is a practicing architect. Together they own Cove Landing, a carefully edited antiques shop with outposts in Manhattan and Lyme, Connecticut. Over the past decade, the two have reinvented their country house as a seemingly effortless balancing act of drama and restraint, contextual sensitivity and personal vision. "We tried to create the best version of something that was already good," says Morgan.

A visitor turns off the main road, drives under the center of an L-shaped barn—"It's like having your own covered bridge," Wilkie says—and arrives in a

designer savvy

Visitors enter via the dining room, this page, giving the space the feel of a center hall. Mixed mirrors put a fresh spin on the guest bedroom, opposite page.

trade secrets

FURNITURE The 19th-century Irish dining table and English Regency turned-wood dining chairs are from Cove Landing, NYC. The walnut Biedermeier bed is from Niall Smith Antiques, NYC.

FABRICS The dining chairs' seats are in Raffia in Golden from Great Plains.

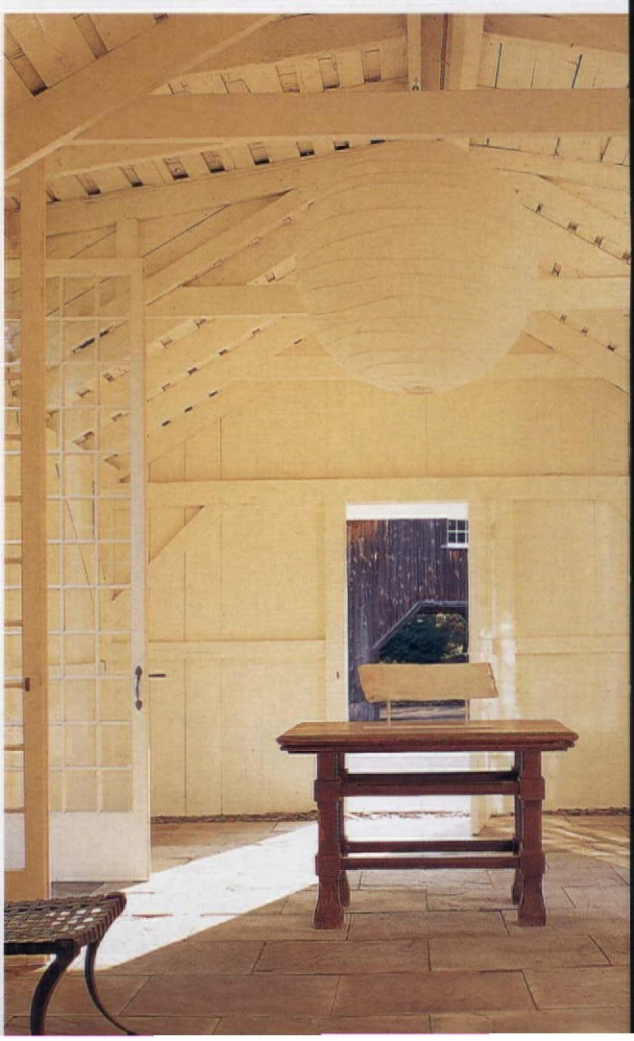
ACCENTS A bronze wishbone by Chuck Price, from Homer, NYC, sits on the dining table.








NEW WORLDS
THE ALLURE OF MEN
COMPLETE ETCHINGS OF GOYA







Opposite page, clockwise from top left: A 1958 MGA convertible is parked in the barn. ■ The library features a 19th-century English burr maple table. ■ The bluestone-flagged loggia between the barn and the summerhouse entry pavilion. ■ Regency bobbin chairs surround the kitchen table. ■ The entry pavilion is furnished with a large Noguchi lamp that hovers over a mounted chunk of gypsum on a 19th-century oak table. ■ A portrait of Wilkie by Derek Hill hangs above a 19th-century English walnut stool in the library. Sources, see back of book.

courtyard defined by five-foot stone walls. One proceeds through a stand-alone pavilion that was once an artist's studio and continues down a bluestone walkway that leads to a terrace adjacent to the kitchen. The de facto front door opens unexpectedly into the dining room. "Dining rooms are generally pretty boring and underused," Wilkie avers. "Ours now feels like a traditional center hall."

Wilkie and Morgan preserved certain existing interior treatments such as paint-splattered black floors and sponged silver wallpaper in the Biedermeier guest room. "Mrs. Thompson's taste was highly personal and occasionally rather daring," Morgan explains. "Knowing when to leave well enough alone is half the battle."

As one might expect from intrepid antiquarians, Wilkie and Morgan have furnished their house with a diverse cast of pedigreed antiques and quirky objects arranged to highlight intriguing formal affinities rather than period consistency. "I assess furniture in terms of scale, form, proportion, and the inherent quality of the materials," Wilkie offers. "Objects that are truly fine examples of what they are will find a way to live together harmoniously."

Morgan adds, "Being antiques dealers gives us the opportunity to shuffle things around, to move objects from room to room, in and out of the house. The particulars may change, but the feeling remains the same."

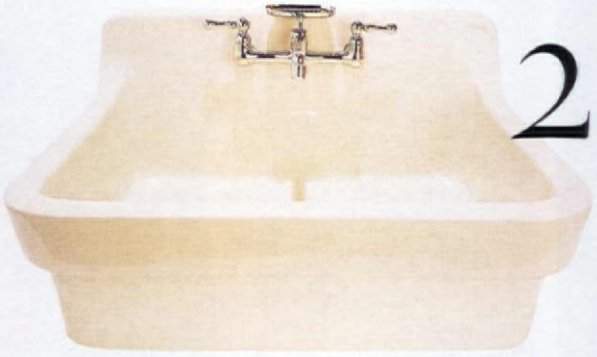
In other words, continuity and change have conspired to guarantee the vitality of Morgan and Wilkie's house. Act Three of this particular drama is happily still a work in progress. ▷

IN THE KITCHEN

STRONG COLOR Bold red paint and country accents



L. A. Morgan and Angus Wilkie painted their kitchen and Sub-Zero/Wolf refrigerator, above, at left, with Schreuder's bold Tulip Red. The copper cookware, except for the Williams-Sonoma kettle on top of the Keating fryer, is antique.



2



3



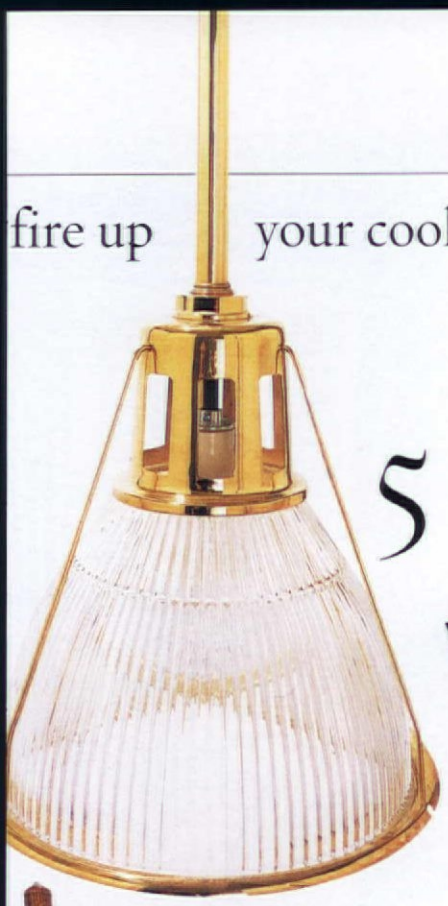


1



4

fire up your cook room

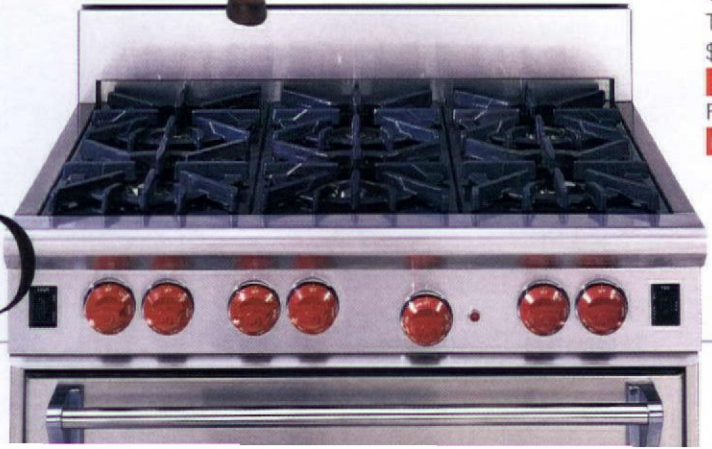












"We deliberated before painting the kitchen red," Morgan says. "But once we chose a color, we could begin to acquire the accessories that give our kitchen personality." Color does matter. We shopped for products to help you build a country kitchen that says *pow!* **1** Belgian linen dish towels, $19.50 each, from La Cafetière, mix natural texture and a touch of panache. **2** The Country sink in Bisque, $1,072, and the Heritage faucet with soap dish, $215, by American Standard, combine beauty and function. **3** For a twist on tradition, take a Leksvik buffet with cabinet, $199, from IKEA and coat it in Schreuder's Tulip Red Hascolac brilliant enamel, through Fine Paints of Europe. **4** "Copper reflects an orange hue that works well with red," says Morgan. Cook and decorate with a splayed sauté pan, $235, left, and saucepan, $245, with lid, $38, rear right, from Bergdorf Goodman. Copper saucepan with lid, $160, front right, and Ruffoni's hammered-copper soup pot, $150, with lid, $50, center, are available through Williams-Sonoma. **5** Single Prismatic Standard pendant lamp with brass finish, $575, from Urban Archaeology, NYC. **6** Rustic appeal: Dales spindle-back side chair, a period reproduction with rush seat, $1,485, from Barton-Sharpe, NYC. **7** Kitsch meets color with Crate & Barrel's Diner toaster, $40. **8** Armstrong Commercial Vinyl Flooring's Standard Excelon Imperial Texture in classic black and white, $1.25 to $1.50 per square foot, installed. **9** A 1-gallon red pitcher, $42, from Fishs Eddy, suits any farm table. **10** Red means hot, especially on the Wolf Appliance Company's 36-inch R366 six-burner range with red knobs, $3,955 to $4,500, with 5-inch riser, $170 to $215. Sources, see back of book. —THADDEUS KROMELIS

WRITTEN BY PAUL O'DONNELL
PHOTOGRAPHED BY MATTHIAS PETRUS SCHALLER
STYLED BY REBECCA OMWEG

ONE MAN'S MANHATTAN

Designers Brown Cranna and Douglas Callaway of Studio Luxe bring a warm and clubby opulence to the New York City apartment of a bachelor banker

ON ONE VISIT TO THE TOWN HOUSE on a leafy street in Greenwich Village, the housekeeper was spotted. On another, there was evidence of a visit by a personal chef—a week's worth of meals stacked in the Sub-Zero, with corresponding wines chilling in the crisper. On neither occasion was the owner seen. A well-traveled international banker, he lives on the top two floors and lets out the garden apartment. His house is at times merely a way station between first-class flights and foreign hotels.

And therein was the challenge to Brown Cranna and Douglas Callaway, partners at New York design firm Studio Luxe: to construct a familiar home base that concedes nothing to the luxury lodging to which the owner is accustomed. Working closely with the client and his architects, Cranna and Callaway took the Italianate 1860s building back to bare brick and created a calming, private, and soberly masculine home that boasts every touch short of chocolate squares on the pillows.

The main spaces—the living room and the single bedroom directly above it—keep to spare, clean lines in a palette so quiet and dark, especially downstairs, that the brightest note in daylight hours is struck by the fresh green of the leaves beyond the eight-foot windows. This natural light is quickly muted, however—intentionally and to dramatic effect. Walnut herringbone floors anchor the room,

designer savvy

Leather, wood, stone, and stern colors give the living room a manly air.

trade secrets

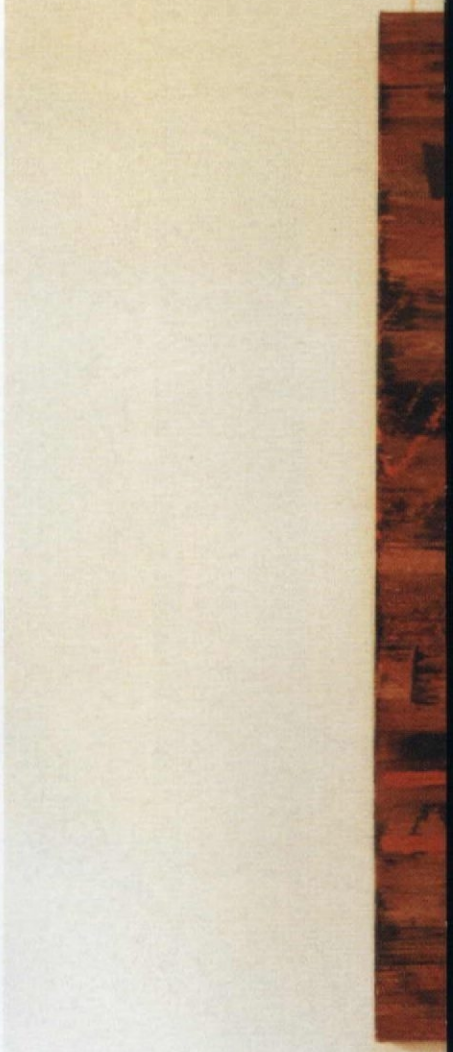
FURNITURE Club chairs and sofa from B&B Italia's Maxalto Apta line. Paul Mathieu coffee table from Ralph Pucci International; parchment-top table, foreground, by Lyle & Umbach for Holly Hunt. RUG Odegard, Inc.'s Youngtse Ropes in wool.

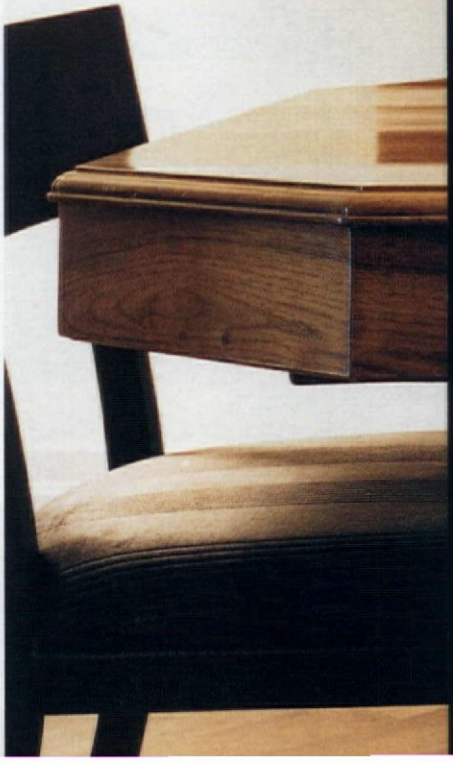




"The place is brooding. Its dark, smoking club feel was the owner's







complemented by sleek club chairs in espresso brown leather and a bronze mirror and table. The octagonal Art Deco dining table lends shape to the room, but doesn't swerve from the substantial, dark aesthetic.

The sofa and the dining chairs from B&B Italia are upholstered in uncharacteristically neutral fabrics, and the drapes imitate men's suit fabric with a mix of pinstripes and herringbone. Low lamplight completes the quiet mood, and gives the impression—yards from busy Seventh Avenue South—of solitude. "It's about relaxation," says Cranna.

"The place is brooding," says Callaway, who admits that most New Yorkers count light nearly on a par with location when evaluating real estate. But in this case the client "wanted a dark, smoking club feel," the designer says. "That was his interpretation of masculine."

The lavish use of stone extends the brawny atmosphere. In the living room, solid slate lamps sit on limestone-topped side tables. Kitchen floors and counters in limestone, Cranna notes, are in perfect keeping with the overall palette, and make a rare concession to color all the more impressive. Rising to the kitchen ceiling is a cabinet

designer savvy

Simple lines and restrained ornament heighten the sense of comfortable efficiency.

trade secrets

FURNITURE Deco dining table from Les Deux Iles; dining chairs by B&B Italia; armoire by Studio Luxe.

ACCENTS Mirror and hanging lamp from Holly Hunt.

nterpretation of masculine" —Douglas Callaway, designer





of rich, ruddy walnut. Against the white of the limestone, it fairly glows.

Limestone also works well in the context of the period of the building. "It has the Italianate feeling that begins with the exterior," says Cranna. "We wanted some of those details inside, but stripped down." The Victorian mantels were replaced with gray marble. The walls were skim-coated with plaster and hand-brushed in a muddy gray eggshell with a dark stone trim—colors inspired by old-world walls.

Upstairs, in the bedroom, an architectural detail installed over the headboard—a frieze from a nineteenth-century industrial building—pushes the historical theme. But the open-plan space keeps the feeling fresh, and blue bedding, drapes, and upholstery introduce the owner's favorite color to the decorating scheme.

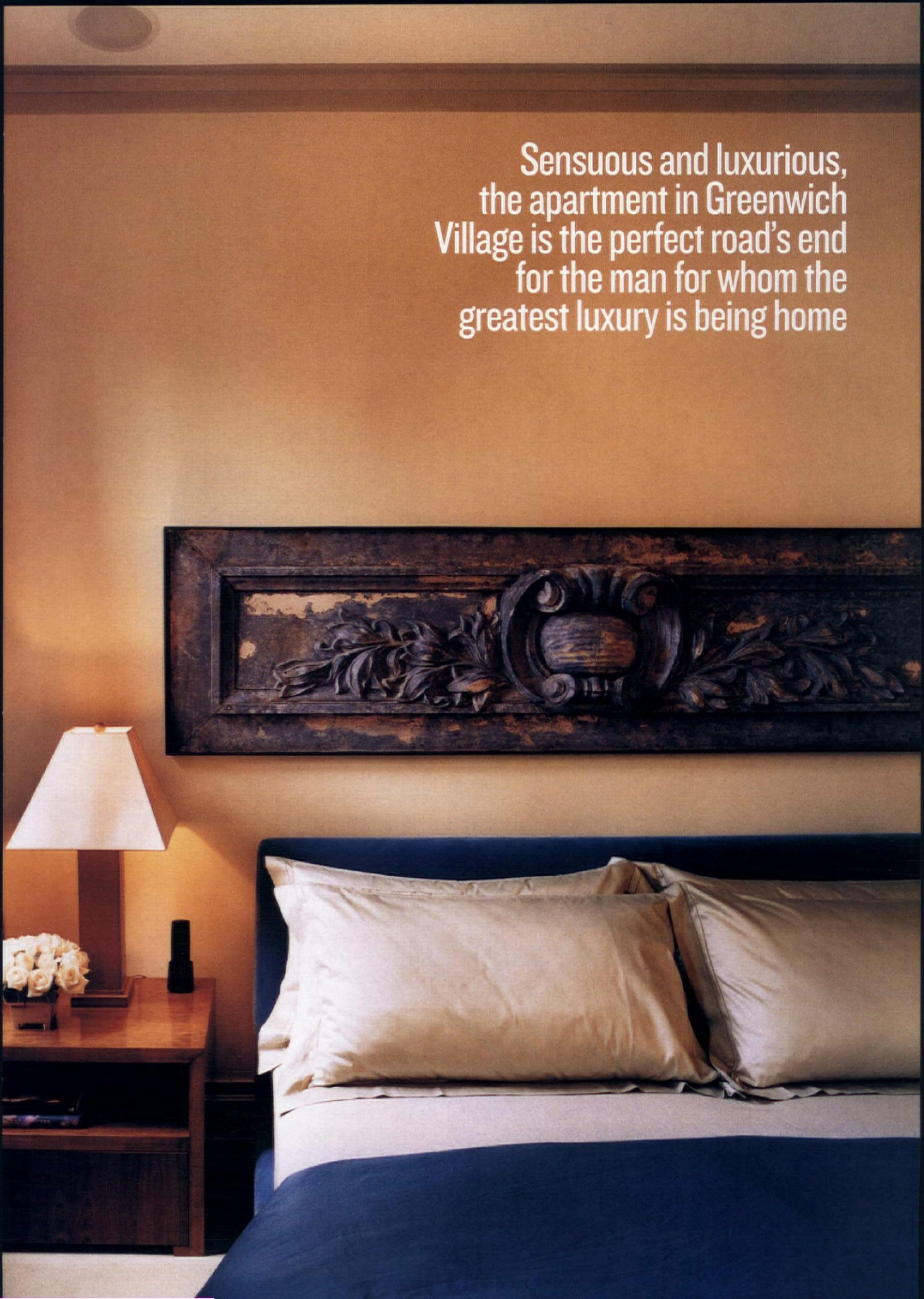
Scandinavian-style closets and an imported Italian mirror give the dressing area a manly efficiency. The master bathroom recapitulates the overall design. Limestone from floor to ceiling, the room spans nearly the width of the house. The shower is furnished with a stone bench, a showerhead the size of a dinner plate, and a heated towel rack. Sensuous and luxurious, the place is the perfect road's end for the man for whom the greatest luxury is being home.▷

designer savvy

The bedroom, opposite page, and dressing room, this page, are purposeful and pampering.

trade secrets

FURNITURE Glass and walnut dressing cabinets by Poliform.
FABRICS Drapes of Terra Firma in Celeste, bedstead in Bluestone Mohair velvet, both from Donghia Furniture/Textiles.
CEILING FIXTURE Custom-designed, from Salon Moderne, NYC. Sources, see back of book.



Sensuous and luxurious, the apartment in Greenwich Village is the perfect road's end for the man for whom the greatest luxury is being home

IN THE KITCHEN

CUSTOM CABINETRY Studio Luxe lives up to its name, using rich finishes that add



There are cook's kitchens—planned for function. There are decorator's kitchens—designed to suit an aesthetic vision. Sometimes you find one in which the two approaches converge. Here is such a case. In a New York City town house apartment, Brown Cranna and Douglas Callaway of Studio Luxe worked with Standard Architects and contractor Peggy Reynolds of Immaculate Construction to build a kitchen that is seamlessly integrated with the modern classicism of other parts of the residence. Rich materials—walnut veneer, oxblood lacquer, and figured limestone—create the same warm, masculine look that reigns throughout. And how does the kitchen work? Quite well, thank you, says the chef who comes in weekly to prepare the owner's meals on state-of-the-art appliances. —BY SABINE ROTHMAN

ISLAND LIVING

Three sculptural elements—central island, custom range hood, and wall of lacquered cabinets—anchor the kitchen, seen here from the dining room. The island, built by Barr Hollier Woodworking, Brooklyn, NY, has a 2 3/4-inch-thick walnut countertop, which is oiled yearly. Two saddle-stitched leather stools are stowed underneath. The oxblood cupboards, at far left, painted by Exceptional Interiors, Bronx, NY, hide a washer and dryer from Miele, Inc., a pantry, and a utility closet. Platinum limestone floors were honed to reduce glare.



SMART STORAGE

Studio Luxe often builds out the interiors of drawers and cabinets for organizing a cook's utensils. Here, a cutlery drawer, set into the central island, holds a maple insert from Williams-Sonoma. It is filled with Quill stainless-steel flatware by Calvin Klein Home. The vegetable tray is from Takashimaya New York. Stainless-steel drawer pulls are from the 26 series by Sugatsune.

INTO THE WOOD

The walnut veneer kitchen cabinets were designed by Standard Architects and built by Barr Hollier Woodworking. Precise crafting is the key to success with a simple design. The team ordered Sub-Zero/Wolf's 30-inch-wide #611 framed refrigerator, which accommodates walnut panels that match the cabinetry. Stainless-steel sinks are by Kindred.



MATERIAL CONNECTION

Because this is not a highly trafficked kitchen, Studio Luxe had the opportunity to indulge in materials that are more beautiful than burly. With proper upkeep, however, they will last. For the countertops and backsplash, the firm chose honed Lagos Azul limestone, which is more porous than granite or Corian. Every two years, the countertops must be buffed and treated with a new coat of sealant. The high backsplash maintains the kitchen's open feel. The 36-inch range is by Sub-Zero/Wolf; the hood's blower with light, from Best by Broan. Wood blinds, from Alan Schatzberg & Associates, Inc.

epth to a well-edited design

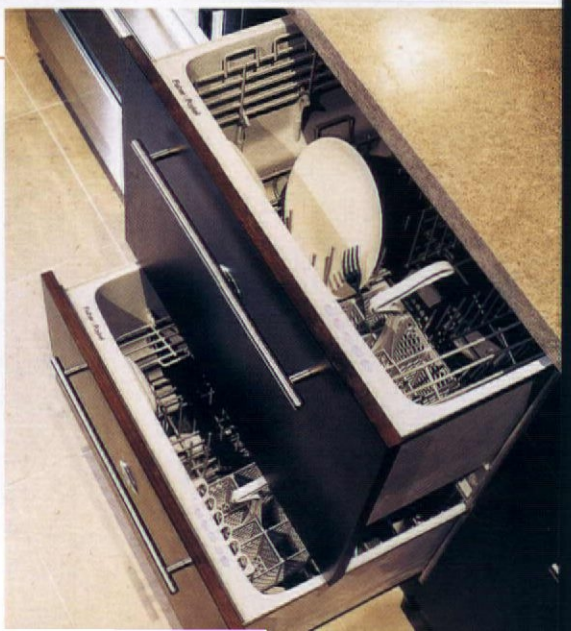


HIDE AND SEEK

Working along the lines of a garage door, a roll-up tambour door built by Barr Hollier Woodworking encloses the cupboard holding the microwave, a model R-530ES by Sharp Electronics Corporation. The door's stainless-steel face complements the Sub-Zero/Wolf refrigerator's air vent panel, which cannot, of course, be covered.

DISHY DREAMS

A pair of integrated dishwasher drawers from Fisher & Paykel are also faced with custom walnut veneer. They hold Quill flatware and a Luna in Ocean plate, both by Calvin Klein Home. This dishwasher is among the most energy-efficient on the market—and something of a status symbol. It allows you to run delicate and heavy-duty cycles simultaneously, or small loads. Sources, see back of book. □



DEFINING MOMENT

EVER WONDER WHERE YOUR KITCHEN COUNTERS COME FROM?

If you own a granite countertop, then the Rock of Ages Corporation may well have quarried it. The Barre, Vermont, company excavates upwards of 1.3 million cubic feet of granite a year from its various facilities. Workers in its E. L. Smith quarry—despite their Lilliputian appearance here—recover about 450,000 cubic feet of Barre gray granite annually from the 500-foot-deep site, photographed here by Edward Burtynsky. Blocks are removed from the quarry wall using water jets, diamond-tipped saws, and primer cord explosives. Derricks then lift the stone, one 20-ton block at a time, to the surface, where the company then either designates the rock for its memorials division or sells it to outside manufacturers. Burtynsky is known for his documentation of the degradation of landscapes around the world.

—THADDEUS KROMELIS



ROCK OF AGES #1, ACTIVE SECTION, E. L. SMITH QUARRY, BARRE, VERMONT, 1991, CHROMOGENIC PRINT, COURTESY OF CHARLES COWLES GALLERY; SOURCES, SEE BACK OF BOOK


PHOTOGRAPHED BY EDWARD BURTYNSKY

CREAMY CONFECTION



DECORATOR LINDA BEDELL'S LIGHT AND AIRY TOUCH HELPS AN OLD CONNECTICUT COLONIAL SHED SOME OF ITS DARK NEW ENGLAND ANCESTRY

WRITTEN BY MARY TALBOT PHOTOGRAPHED BY MELANIE ACEVEDO PRODUCED BY CYNTHIA FRANK



designer savvy

The library, opposite page, and upper hall landing, this page, show how light is integrated throughout the house.

trade secrets

FURNITURE A Regency chaise from Guy Regal Ltd., NYC, is in the hall. In the library, an 18th-century chair from John Rosselli International sits in front of an Empire ottoman. **FABRICS** Manuel Canovas's Pompadour in Ecru covers the chaise cushion. The library curtains are Dennis Plaid in Gold, from Christopher Norman. Scalamandré's Confederate moiré in Ivory covers the sofa. **ART** Karl Blossfeldt photogravures hang in the hall.

designer savvy

Pale hues are the perfect foil for dramatic details.

trade secrets

FURNITURE The sofas were custom-made by Bobrosky Co.; the Edwardian armchair is from J. F. Chen Antiques. The two chairs in the background were bought at Sotheby's auction of Jackie Onassis's estate. **CARPET** A 19th-century Russian flat-weave rug from Hakimian, Inc., NYC, covers antique spruce flooring. **ACCENTS** The pair of midcentury Italian carved wood sconces were purchased at Treasures & Trifles, NYC.



FOR ANYONE WHO has ever spent a winter in Connecticut, "light" and "bright" are not always the adjectives that come to mind. But for Linda Bedell, an Aspen, Colorado–based decorator who is accustomed to the high-altitude clarity of mountain light, and her clients, the owners of a rambling, 100-year-old Colonial house in western Connecticut, creating an airy and sun-filled retreat was a welcome challenge. The raw material was there: the house sits high on sloping terrain and has a wonderful luminous quality reminiscent of an eighteenth-century Swedish manor house. The trick, then, was to maximize that quality.

"When I was working there in the winter, the darkness and damp of the season did remind me a bit of Scandinavia," says Bedell. "In Sweden, they integrate light in every way they can, and mix very elegant things with simple materials and clear colors." So the designer and her clients, a couple with two children, set about revamping the house to create a backdrop for gilded and painted French, Swedish, Russian, English, and American furniture and the family's impressive collection of contemporary American ceramics and realist painting. "I've


Allure Diana Vreeland





designer savvy

A guest room, opposite page, and the vanity area of the master bath, right, have a sumptuousness that reads as simplicity.

trade secrets

FURNITURE This guest room features a gesso and gilt Louis XVI bed and a 1920s Italian bench. The Louis XVI–style credenza and Italian neoclassic armchair in the bathroom are from Guy Regal Ltd. **FABRICS** Christopher Hyland's Naples in Lipstick silk velvet covers the bench; the Migonette silk duvet and pillow shams are from E. Braun. The curtains, made of Lavalliere Multi hand-embroidered silk by Travers, are on custom rods and rings by Joseph Biunno Ltd., NYC. **CARPET** An antique Bessarabian rug is in the guest room.

been doing projects for them for nearly seventeen years," adds Bedell. "We sort of grew up together designwise, and we see eye to eye. The clients wanted a feeling of spontaneity and youth, but everything is thought out. They wanted the details to count."

For starters, out went the narrow oak floorboards, wood banisters, and other traditional New England features. With the dark elements removed, wide-planked, gessoed and waxed spruce floors were laid throughout the house, and the walls were refinished in creamy-toned plaster and adorned with elegant plaster moldings. Every interior door was replaced. On buying trips together, Bedell and her clients unearthed architectural details and had them reproduced. "If we found a beautiful old doorknob, we'd have twenty made," Bedell says. "By the end of the project, every surface had been touched or added to."

Louise Brooks, of the New Canaan, Connecticut, architecture firm Gullans & Brooks, created a new kitchen with soaring dormers under a double-height ceiling and designed a window-lined conservatory that connects the house with a guest cottage. She replaced windows and added windows. "Virtually everything we did was to capture light," Brooks says.

Nearly all of the sofas and chairs in the house are upholstered in shades of cream, and the whites, pale yellows, and blues of the wall finishes are the perfect canvas for subtle and surprising details. In the ground-floor library, the books, TV, and stereo are neatly concealed behind off-white-paneled walls. What catch the eye instead are an English Regency armchair covered in Ian Mankin ticking, a broad ottoman with gilded feet that was



uncovered in an antiques shop and draped with a vintage leopard skin, and a black lacquered Regency chest topped by objets d'art, including a gilded lamp, a Scandinavian clock, and a Richard Shaw porcelain sculpture of a dead bird. "This is a place full of eighty-thousand-dollar things juxtaposed with something we found at a consignment shop," says Bedell. "It has the look of a formal house, but not stuffy. It's a plop-down-on-the-couch-and-curl-your-feet-up house, not a straighten-your-tie house."

BEDELL AND HER CLIENTS appointed some rooms from the ground up. In the downstairs family room, for instance, a Bessarabian floral converses with the arcing motif in the plaster molding and the curve of manicured boxwood just beyond the phalanx of windows and French doors.

In other rooms, the backdrop is even more restrained. A bare-bones sisal carpet in the dining room plays up the pale fawn of the inlaid English tabletop, the gilding on the French armchairs, and the delicate painting on an English chest. And in the youngest daughter's third-floor aerie, a plain painted floor offsets walls swathed in woven French fabric, an armchair painted the palest Nordic blue, and a dreamy cane-and-gilt bed fit for a princess. After all, says Bedell, simplicity needn't be minimal, but it should be beautiful. ▷

Mary Talbot is a New York writer and editor.

designer savvy

Bright, light colors are a paradox. They make small spaces like the breakfast room, left, seem airy, and open rooms, such as the kitchen, opposite page, seem warmer.

trade secrets

FURNITURE In the breakfast room, the table is from ABC Carpet & Home, NYC. The chairs in the breakfast room and kitchen are 19th-century French, from Indigo Seas, L.A. The ca. 1850 Swedish Gustavian cabinet is from David Duncan Antiques, NYC. A similar Gustavian cabinet inspired the cabinet design in the kitchen. **FABRICS** Nantucket Quilted Check by Brunschwig & Fils covers the cushions on the kitchen chairs. The breakfast room cushions are vintage fabrics. **ACCENTS** Royal Makkum delft tiles from Country Floors surround the fireplace. Sources, see back of book.



IN THE KITCHEN

SUBTLE DETAILS Linda Bedell layers color, shape, and pattern

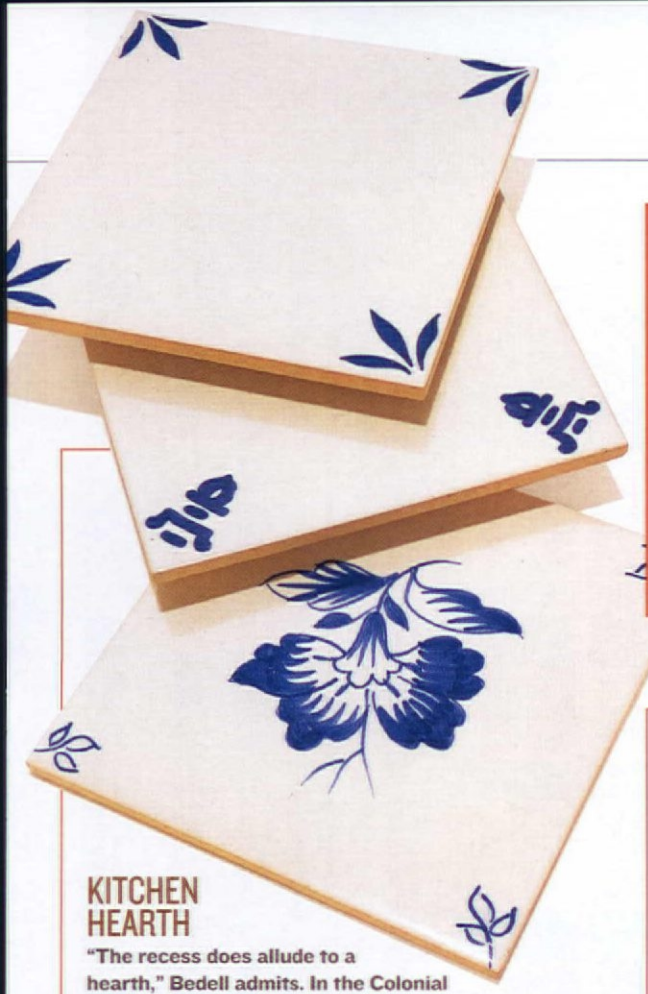








Shop for simple ways to add color, pattern, and texture to your kitchen. **1** Bedell placed antique toile out of harm's way in the kitchen on the backs of the chairs and upholstered the seats and backs with a Brunschwig & Fils check. For red fabric, try, from left, Cowtan & Tout's cotton-nylon Jane Churchill Spinnaker Check in Red; Pierre Frey's Satin Coutances Positif toile in Rouge 1 and Satin Coutances Négatif in Rouge 1; and Greeff's linen and cotton Wexford Linen Stripe #1232063, through F. Schumacher. **2** Set your table with color accents: Nature fork is shown in blue, with the Nature knife, $21.50 each, at La Cafetière. **3** Blue and white delft earthenware cake plate, $75, Tiffany & Co. **4** Red toile napkin, $12, and silver-plated napkin ring, $16 for a set of four, from Gracious Home. **5** Adornment for your cabinetry that is not fussy: European Country Bail pull in satin black, $55, Gracious Home. Sources, see back of book. —T.K.



KITCHEN HEARTH

"The recess does allude to a hearth," Bedell admits. In the Colonial and late Georgian periods, it was not uncommon to adorn fireplace slips with delft tiles. The designer chose reserved animal and flower motifs with small corner details over tiles with a stronger blue presence. "The combined effect of the tiles was more important than the individual pieces," she explains. "The tile patterns create a well-balanced rhythm that does not dominate the kitchen." Above, a selection of tiles with light blue detailing, found at Country Floors: from top, Miradouro Trifolio Blanc, Miradouro Chinez Blanc, and Miradouro Garden Flower.





KITCHEN MANTEL Bedell used a molding with corbels to create a mantel over the range's recess. She adapted and rescaled the intricate carvings on the corbels from other pieces purchased for the project. The properly scaled supports echo Swedish detailing elsewhere, while avoiding the addition of superfluous weight to the kitchen's centerpiece.



HIDING FUNCTION "Luckily, there are two pantries for storage," Bedell says. "By taking advantage of them, we could concentrate on giving the kitchen a refined look." She concealed necessary appliances, like the Miele dishwasher, behind custom wood panels. The frieze ensures continuity with the cabinetry and enriches the room's textural palette.

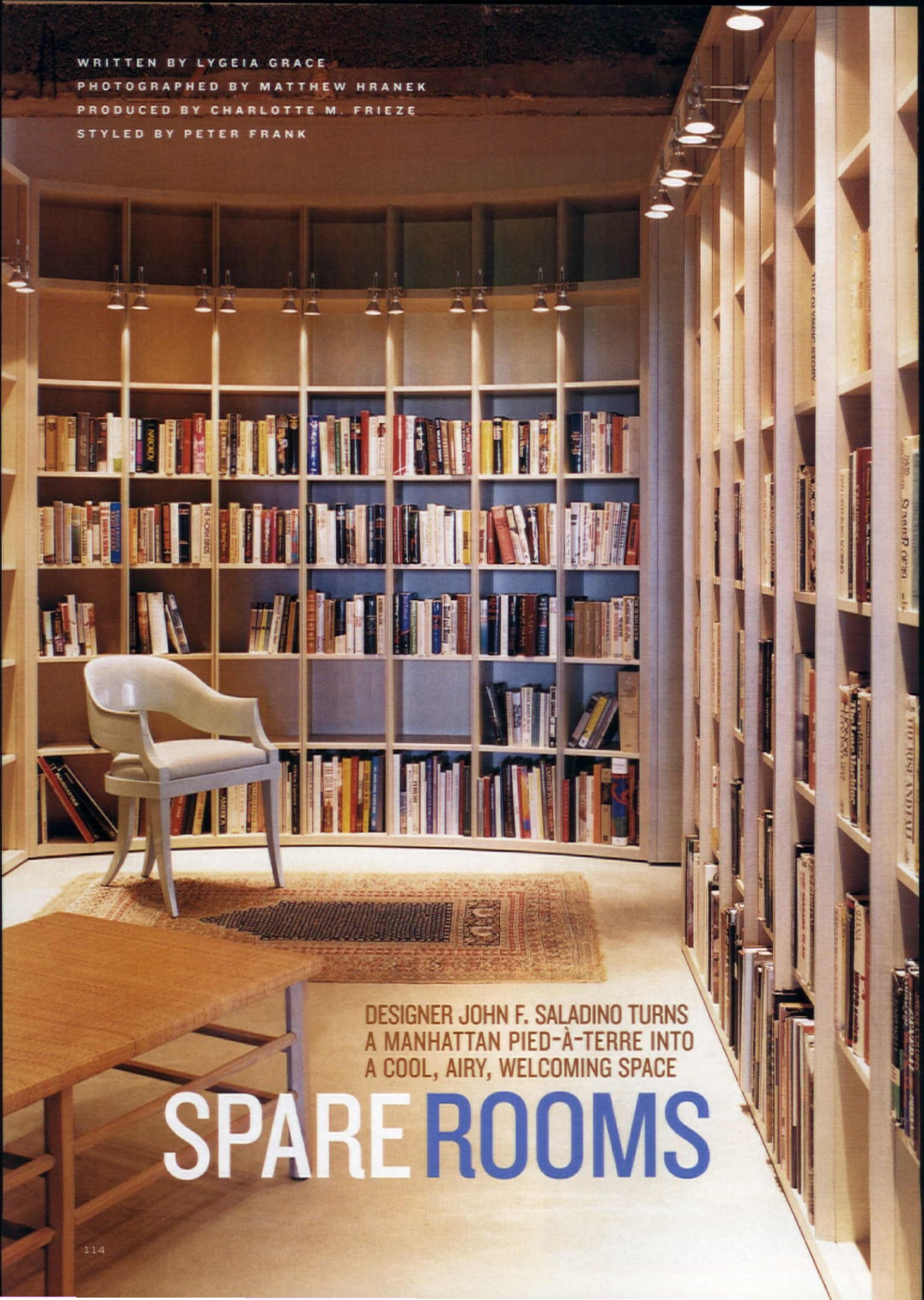


FINDING CURVES Bedell chose French steel kitchen hardware based largely on scale. Pulls and escutcheons needed to be elegant yet refined. Pieces were finished to dull their shine as well as offer a darker contrast to the painted white wood. The designer adapted the frieze from a Gustavian pattern she found on an antique cabinet.



FLATWARE Gilt brass pulls on the butler's pantry drawers echo other brass finishes in the house. Bedell lined the custom drawers with pacific cloth to prevent the silverware from tarnishing. "The owners entertain often and enjoy setting tables," Bedell explains, "so it was important that each drawer be practical and preserve the flatware." □

WRITTEN BY LYGEIA GRACE
PHOTOGRAPHED BY MATTHEW HRANEK
PRODUCED BY CHARLOTTE M. FRIEZE
STYLED BY PETER FRANK



DESIGNER JOHN F. SALADINO TURNS A MANHATTAN PIED-À-TERRE INTO A COOL, AIRY, WELCOMING SPACE

SPARE ROOMS



The client requested bookshelves in the foyer, opposite page. Saladino's addition of a curved apse leading into the study gives the space architectural drama. Maple bookshelves are by H. M. Judge & Co. A Senate chair in the foyer is from Saladino Furniture, Inc. ■ A trunk chair by Saladino Furniture sits next to a custom reversible coffee table in the study. Custom rug by Stark Carpet.

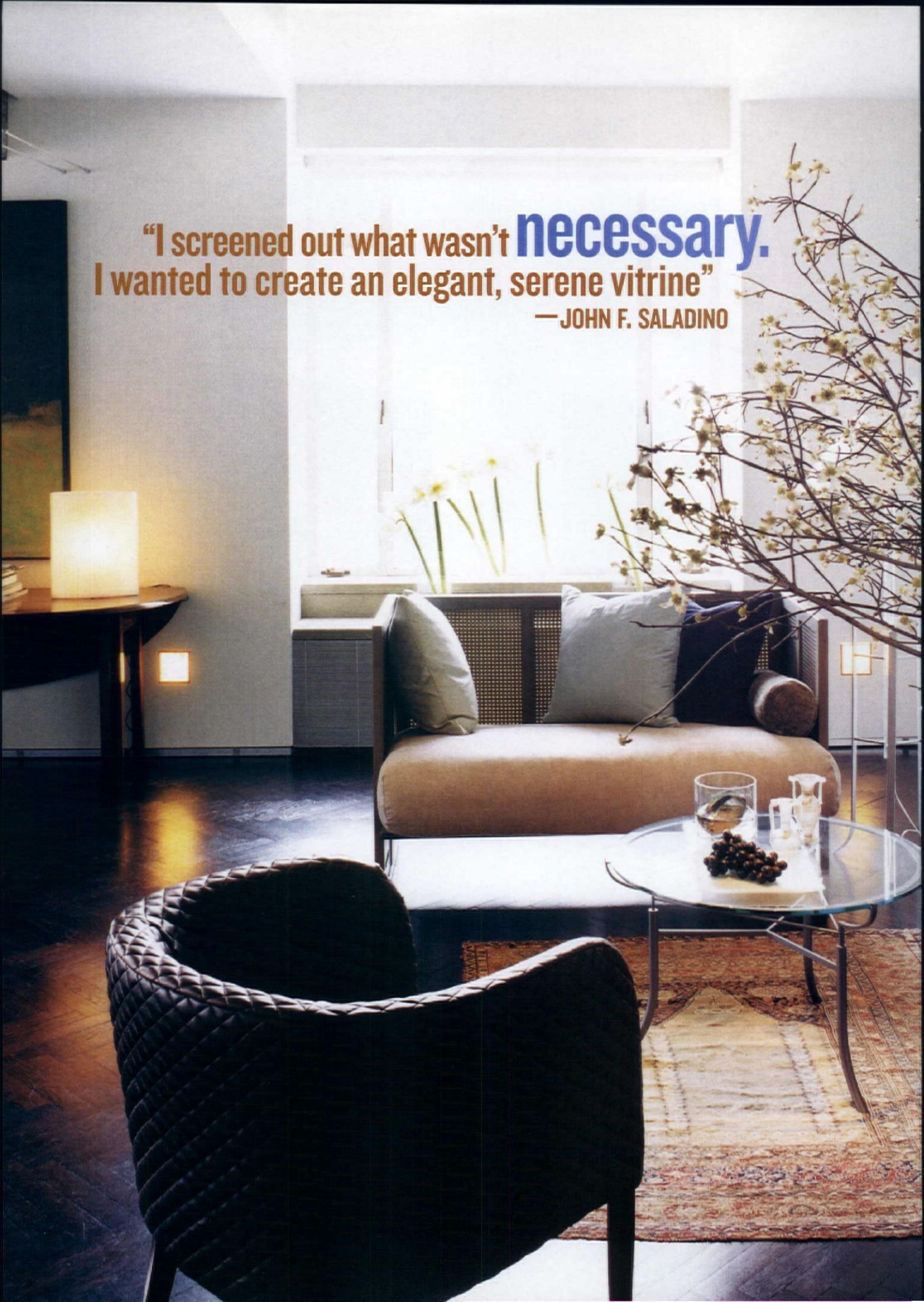
DECORATING, LIKE LOVE, can be a long-term commitment. Such is the case for New York interior designer John F. Saladino and clients with whom he has worked for 16 years. "I've built two houses for them—we understand each other quite well," says Saladino, underplaying what colleagues describe as his ability to communicate almost telepathically with the wife about fabrics and furniture. ("She makes decisions quickly and sticks with them," he says.) When the clients decided to give up a rambling family apartment on New York's Upper East Side in favor of a pied-à-terre overlooking Central Park, they naturally turned to their old friend for guidance. "They wanted something very urban," Saladino says. "Beautiful, but easy to maintain."

The result is minimalism for classicists. The apartment exhibits all the hallmarks of the popular pared-down look: stark off-white walls, glossy dark floors, exposed concrete beams, cable halogen lights, lean sculptural furniture. But Saladino tempers the gestures with elegant architecture and a lyrical use of color. "This is not a loft," he says of the airy 1,900-square-foot space, which he divided into a foyer, drawing room, kitchen, study, and bedroom. "Each of the rooms is articulated; there are no L-shaped spaces." Following seventeenth-century custom, he aligned doorways and windows in sequence, creating a miniature enfilade: standing in the foyer, you can look through to the drawing room and





Saladino left the drawing room's concrete beam exposed but lacquered the rest of the ceiling so it would appear fragile and delicate. Custom sofa and coffee table, topped with blue Bahia stone, by John Saladino; leather-covered brown Millbrook and white Villa chairs and blue oval end table from John Saladino Furniture, Inc. Tiburon Solid chenille in Light Grey, from Myung Jin, Inc., covers the sofa.


"I screened out what wasn't necessary.
I wanted to create an elegant, serene vitrine"
—JOHN F. SALADINO



In the bedroom, this page, Saladino opted for yin and yang in the side tables: one square, one oval. The headboard is Edelman Leather's Luster in Mother of Pearl. In the drawing room, opposite page, the Millbrook armchair, tripod coffee table, cane sofa, chamfered end table, and floor tube lamp are all by Saladino Furniture, Inc. Sources, see back of book.

straight out to the park. The furniture, too, has decidedly old-fashioned proportions. "You don't flop down in it," Saladino says. "For instance, the trunk armchair in the study cradles your head like a wing back. Most modern furniture doesn't hold you like that."

Saladino also rejected a pale, monochromatic palette. "I wanted to arrange rooms by color, like at the White House or a palace, where you go from a blue room to a red room," he says. In the drawing room of the 24th-floor apartment, a gutsy range of blues and cool celadons prevail. "I was inspired by the sky," says Saladino, who was assisted by project designer Naoko Kondo and architect Timothy Mace. "You can see reflections of the trees in Central Park on the ceiling and floors. It's like a lake on a summer evening where everything is mirrored in the water." In contrast, the glamorous kitchen is defined by a wall of molted blue Bahia stone, and tiger maple bookshelves create an atmosphere of warmth and welcome in the foyer.

As in all Saladino projects, luxurious materials are used in unexpected ways. This is especially apparent in the bedroom and study, which Saladino designed as a unified space. "Think of it as a beautiful long club car with a vaulted ceiling," he says. "The bathroom is a floating English sycamore box that is placed in the center." In the bedroom, a rich wooden wall frames a headboard of leather draped over a rod. ("I wanted to show that elegant doesn't have to be overstuffed," Saladino says.) In the study, a combination of textured surfaces—a coffee table with an ebonized walnut top, a sofa and chair upholstered in leather and silk chenille—keeps the room from feeling slick. Such tightly controlled editing is second nature to Saladino. "From day one of the job, I was screening out what wasn't necessary," he says. "I wanted to create an elegant, serene vitrine. The apartment is an emotional fortress high above the madding crowd." ▷

Lygeia Grace is a writer in New York.



SLEEK STORAGE

Saladino keyed the cabinets, in a custom lacquer finish by Rimi Woodcraft, Bronx, NY, to the stone. "I knew the color would look good against the espresso floor," he says. "I'm fond of the combination of blue and brown. It evokes earth and sky."

in the KITCHEN

MATERIAL MIX A cool combination of stone, wood, and metal

The apartment John F. Saladino renovated is in a building that has room service and a housekeeping staff, so the kitchen, with no oven or dishwasher, was conceived more as a place to dine—and showcase the clients' photography collection—than to cook.

"I made it look like another room in the apartment," Saladino says. The furniture floats elegantly there. "It's a delightful surprise when you turn the corner from the drawing room and see all this color." —L.G.

BLUE RIBBON

Saladino specified more than 83 square feet of blue Bahia stone for the kitchen walls and backsplash. In large quantities, the mottled material takes on a frescolike appearance, making it a sophisticated backdrop for photographs by Alfred Stieglitz, Francois Kollar, and Walker Evans.



GROUNDWORK

The oak floor, which runs from the drawing room to the kitchen, is a counterpoint to the blues and greens in the apartment. "Though you are high up, the feeling of shelter is very constant," Saladino says. "The dark floor is like the ground under you."



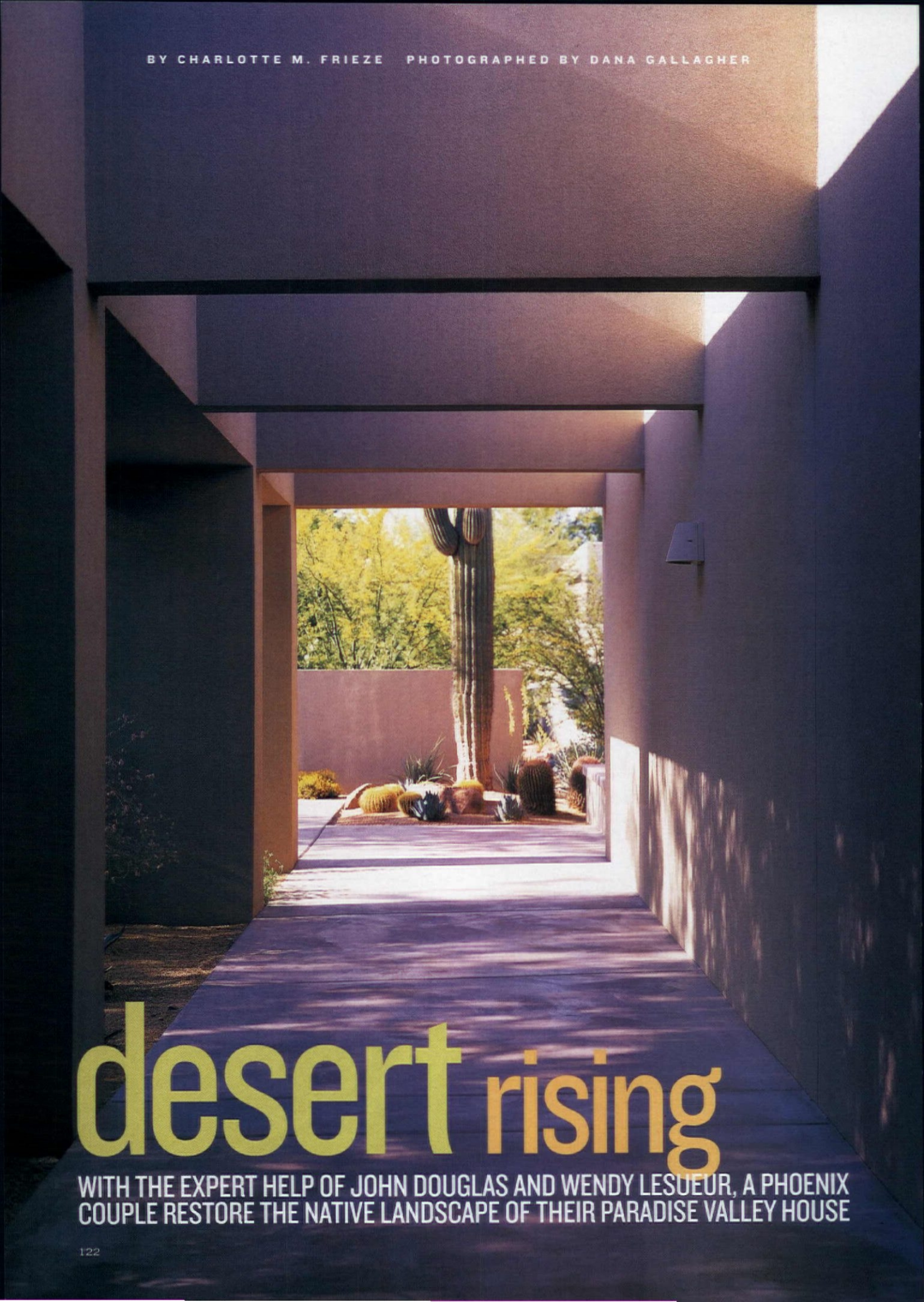
HEAVY METAL

Saladino eliminated the wall separating the dining and cooking areas to create a cool, sleek box. Black nickel countertops running along two walls add to the mood of luxury. Extremely soft and expensive, the metal is rarely used in utilitarian spaces.



"The room is supposed to look like a beautiful cabinet," Saladino says. He paired an antique table from the clients' previous apartment with his own leather-covered Villa chair and metal and leather folding chairs by Burning Relic, available through Karkula, NYC. Vintage photographs hang on the walls. Sources, see back of book.

BY CHARLOTTE M. FRIEZE PHOTOGRAPHED BY DANA GALLAGHER



desert rising

WITH THE EXPERT HELP OF JOHN DOUGLAS AND WENDY LESUEUR, A PHOENIX COUPLE RESTORE THE NATIVE LANDSCAPE OF THEIR PARADISE VALLEY HOUSE



The open-air loggia, opposite page, creates patterns of changing light. It also frames the view, this page, of a tall saguaro surrounded by barrel cactus, golden barrel cactus, Parry's agave, and damianita. The saguaro's ribs inspired the ocher color of the wall. Palo brea (*Cercidium praecox*) forms the backdrop behind the wall.



Formerly the domain of the car, the new front garden is now the entrance. Ironwood and mesquite trees provide a bit of shade for purple solanum, autumn sage, chuparosa, turpentine bush, and aloe.

"AT DIFFERENT TIMES in your life," Jill Faber says, "you have different ideas of what home should be. At fifty-five, my goal is serenity." You'd think that Faber's life in Paradise Valley would put such a goal within easy reach—and it would if her idea of serenity didn't involve being connected to the natural world. Paradise Valley is, after all, the sort of affluent community where most people's idea of nature begins and ends with the golf course.

An early 1960s town near Phoenix, Paradise Valley is safely nestled between the Camelback and Mummy mountains. The large plots give the town a distinctive character. And while the town's restriction on commercial enterprises might be a hardship, most residents are proud to say that it's hard to find a gas station in Paradise Valley.

In the '90s, Faber and Gary Suttle spent more than a year searching for a home with great desert views. Although they dreamed of cactus, paloverde, and mesquite, they found that most Phoenix-area houses were Mediterranean in style, with towering palms and high garden walls









swathed in splashy bougainvillea. Eventually they decided that Suttle's Paradise Valley house had better views than any they had seen, and they decided to stay there and renovate.

To create a seamless indoor/outdoor living space, Faber and Suttle hired John Douglas, an architect and landscape architect. Raised in the farming community of Chandler, Arizona, Douglas had learned to appreciate desert flora and fauna from his father, who founded Arid Zone Trees. Douglas instinctively understood the couple's attraction to the desert landscape and the calming effect of its quiet colors.

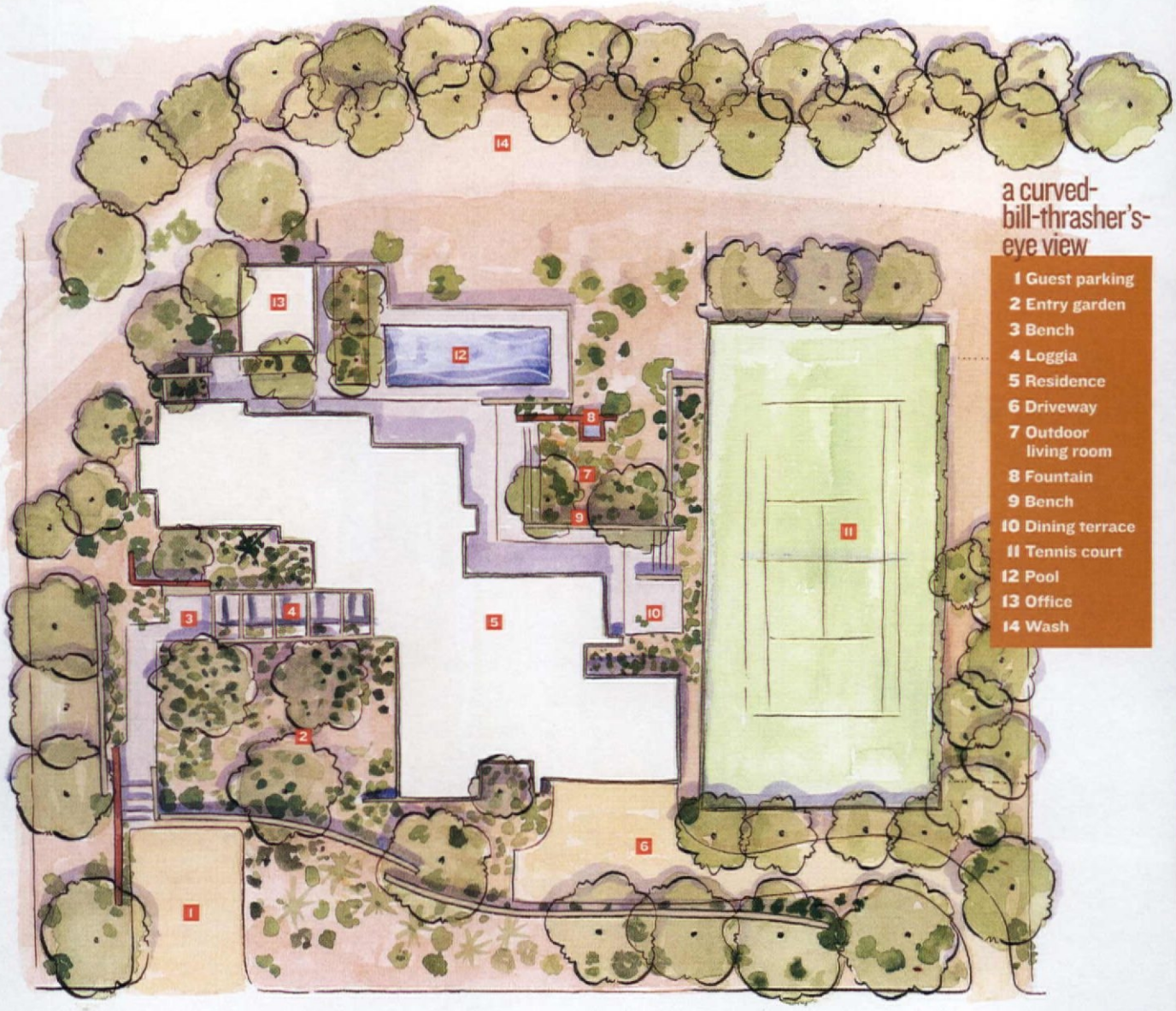
THE EXISTING HOUSE was, however, far from serene. The driveway came right up to the door and took up most of the front yard. Massive roof supports obscured the views of Camelback. There was a tennis court and pool, but no outdoor living areas and only one tree.

Like a genie granting four wishes, Douglas first created mountain vistas by replacing the roof supports with slender steel columns and bringing the windows down to the floor. He then banished the cars to a garage behind the house. Where there had been asphalt, he created a garden with a raked granite terrace and a sitting area off the media room. But the most meaningful wish he granted was the addition of an outdoor living room adjacent to its indoor counterpart.

To make a space that was intimate yet connected to the desert, Douglas built walls high enough to screen out neighboring houses, yet low enough to bring in the views of the desert and Camelback Mountain. He also connected the property with its surroundings through color. The inner recesses of an existing saguaro, for instance, inspired the ocher color for the low garden walls. For the house and the tall garden walls, Douglas selected Muddy River, a muted khaki color; he realized that the bright desert sun reflecting off the slightly pink soil would neutralize the walls and make them the perfect foil for the desert plants that Faber favored. ▷

The outdoor living room, this page, top, and opposite page, is a natural extension of the house. ■ The high garden wall and paloverde trees frame the view of Camelback Mountain from the living room, middle. ■ Douglas reduced the potential for glare in the concrete deck and steps, left, by rubbing them to a dull finish as they cured. ■ The sound of water flowing from the weir into the fountain, opposite page, establishes an intimate tone.





"With its varied TEXTURES AND SHAPES, this garden is especially lush, even though all of its plants do come from the desert" —Jill Faber

The owners called upon landscape designer Wendy LeSueur to work with Douglas to complete their vision. "John set the tone and created vignettes in which to place the plants," LeSueur says. "I added the finishing strokes." LeSueur mirrored the movement of the curving walls along the street with wands of wavy ocotillo. To enhance the peaceful progression from the street to the front door, she planted palo brea, which screens the neighbors, and native mesquite and ironwood, which provide shade for the terrace.

LeSueur also re-created the desert floor in the former driveway. "We left the dry and rocky desert cobble on top of the soil to establish a native tone," she says. A stately saguaro marks the beginning of the walk. Using such natives as agave, brittlebush, and burr sage, she added the varying rhythms and textures that bring guests to the front door.

Framed by a pair of paloverdes and two statuesque saguaros, the view of Camelback Mountain comes as a surprise as you enter the house. Once you are inside, the desert plantings draw you out. Douglas and LeSueur have blurred any sense of a property line with a sparse planting of Baja fairy duster and 'Foothill' paloverde. "I wanted a garden that didn't require much water," Faber says. "With its varied textures and shapes, this one is especially lush, even though all the plants are from the desert."

On most evenings, quail, hummingbirds, gelded flickers, and curved-bill thrashers visit the garden, attracted by aloes, Baja fairy duster, chuparosa, and salvias. "Our house is in harmony with the desert," Faber says with the satisfaction of someone who has enjoyed the work of making it so. ▷

Clearly defined by garden walls, the outdoor living room is visually connected to the desert landscape beyond them. The bright spring colors of purple prickly pear, yellow damianita, purple solanum, and red penstemon are heightened against the earth tones of the walls. Sources, see back of book.

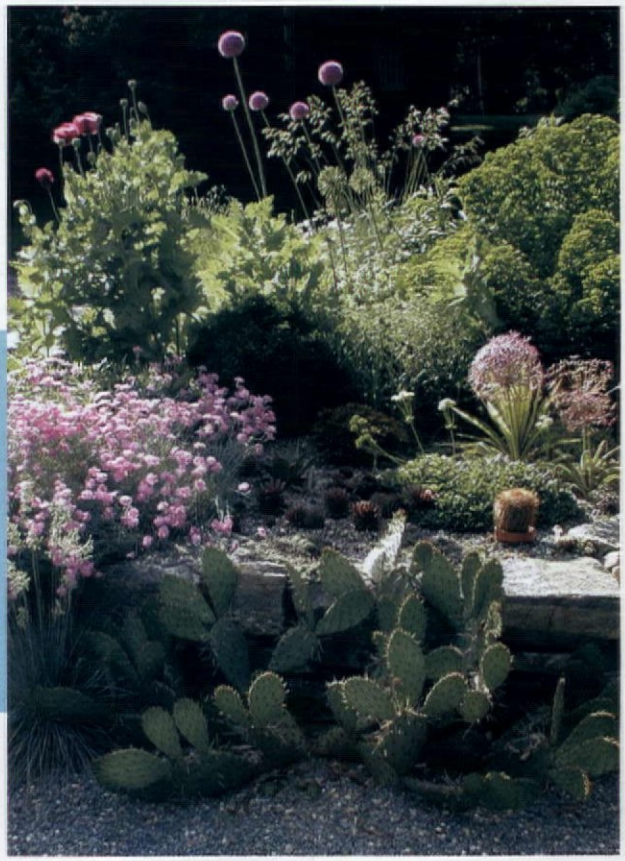


ground rules

TIPS FOR DRY GARDENING IN ANY CLIMATE by deborah needleman

Drought-tolerant gardens are the hot topic of the day, and for good reason. Despite appearances, southern California is a desert subject to frequent long dry spells. The arid Southwest and the semiarid High Plains have almost no rain and no actual water supply. And whether due to global warming or other anomalous weather patterns, large portions of the rest of the country have lately been suffering from severe drought as well.

Even in less dramatic weather conditions, a "dry" garden makes good sense, because it can withstand a gardener's absence or neglect. Don't be deterred by the forbidding name Xeriscape—a term coined by the Denver Water Department in the early '80s to popularize water-saving practices. You can have a garden that is both absolutely lovely and, as they say, xeric.



A spare planting of desert species thrives in the Faber garden, below. A lush dry garden on Long Island, right, designed by Jeff Mendoza, features an eclectic mix of herbs, bulbs, cacti, succulents, and poppies.



dry design

Drought-tolerant gardens come in many styles: spare or lush; native-only preserves or bastions of eclecticism

- Don't feel a moral obligation to limit yourself to native plants, which aren't always the most attractive choices. Just because a plant is indigenous doesn't mean it will be as happy in your loamy, well-fertilized garden soil as it is in its natural habitat. A wonderful garden can be made using a mix of regional natives, desert plants, and exotics from Mediterranean-type climates.
- Covering a dry garden with a layer of gravel mulch is a visually appealing way to display drought-tolerant plants. Gravel gardens allow the option of planting sparsely, since the gravel is attractive enough to become a part of the overall composition. This look also highlights the beauty of individual plants.
- Find a good-draining southern or western site and work in lots of compost. Remember that most of these plants thrive naturally in poor soils; so if your soil is too rich, you'll need to add some gravel or grit. A raised planting bed can ensure good drainage.
- Be aware that the radiant heat from gravel mulch next to the house can raise indoor temperatures by as much as 15 degrees.

How to spot a drought-tolerant plant

Knowing where a plant originates is helpful in understanding its preferred conditions. For instance, if you recognize that lavender is Mediterranean or that many cold hardy bulbs hail from Turkey, you'll also know they are accustomed to hot, dry summers. How do they survive such harsh conditions? Often the plants themselves offer clues about their ability to withstand sun or extended dry periods. Look for plants with silver, gray, fuzzy, hairy, fat, or waxy leaves. If you can't be bothered to learn the origins of plants, you can easily recognize these few characteristics and understand how they function.



White, silver, or gray leaves

Pale leaves, like those of lamb's ears and santolina, above, reflect sun and heat away from the plant. Many plants have more than one of the characteristics charted here and so get double protection: lamb's ears is hairy, and santolina is aromatic.



Thick stems

Cactus retains water by expanding when water is present and shrinking when it's not. Its spines, which are modified leaves (true leaves can wither in the desert sun), shade the plant, preventing water loss, and trap water, in the form of morning dew.



Aromatic or waxy leaves

The aromatic oils in plants like lavender, above, react with heat by generating a protective haze around the plant that prevents it from drying out. A waxy coating on leaves also acts to lock moisture in.



Hairy leaves

A downy covering of hairs on plants like alchemilla, above, rosemary, and dusty miller provides protective shade for the leaves, keeping them cool. The hairs also trap moisture, preventing the plants from drying out.



Puffy leaves

The fleshy stems and leaves of succulents like echeveria, above, sedum, agave, and euphorbia are filled with a sap that enables the plant to retain moisture. The leaves are also coated with a waxy sheen that helps prevent water from leaching out.



Long taproots

The roots of plants like eryngium, above, butterfly weed, yucca, and dill grow deep into the soil to search out low-lying water. In addition to long roots, some plants, like daylilies and poppies, have thick, fleshy roots that store water.

JERRY PAVIA, SAXON HOLT, KIT YOUNG/GARDEN PICTURE LIBRARY; MARIKE HEUFT/GARDEN PICTURE LIBRARY (CLOCKWISE FROM TOP LEFT)

water wise

Tips to help your garden tough out the dry spells

- Water less frequently and more deeply. This will encourage deep root systems that can withstand drought.
- Water the soil, not the leaves. Overhead sprinklers are inefficient, since much of the spray hits leaves or areas that don't need the water. Drip systems and soaker hoses are better because they go right to the source. Traditional hoses are great for giving plants a good start and for occasional waterings during dry spells.
- Water in the morning to minimize evaporation from sun.
- Use downspouts to collect water in barrels, and either scoop it out with a watering can or fit the barrel with a spigot to which you can attach your hose.
- Lay down 2 or 3 inches of mulch to prevent moisture from evaporating, keep roots cool, and discourage weeds. Organic mulches will also break down and improve your soil.
- Weed often and well, as these ungracious guests are expert at hoarding the water supply.
- Amend with compost. It's your soil's wonder drug, because it allows clay soils to drain and sandy soils to retain water. Lay it on in winter, and mix it into each planting hole.

best roses A dry garden need not be without them

Some people can't really fathom a garden without roses, but many of the species roses (as opposed to their demanding hybrid cousins) tolerate dry, sandy soil. The care required is simpler too: just cut the oldest canes to the ground each year and trim the plant after flowering.









1 *Rosa rugosa:* Beautiful singles and doubles that bloom all summer. Try 'Blanc Double de Coubert' or the yellow 'Agnes.'
2 *Rosa rubrifolia* (*R. glauca*): Single pink flowers and the benefit of lovely reddish foliage.
3 *Rosa foetida:* Bicolored single flowers that are copper on the inside and yellow on the outside.
4 Meidiland: Tough roses best planted en masse as ground cover or in large areas, rather than as individual specimens. □

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WHERE TO BUY IT

All retail sources are listed by page number; for others, see Sources Through Architects and Designers Only.

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Tiffany & Co. 800-526-0649.

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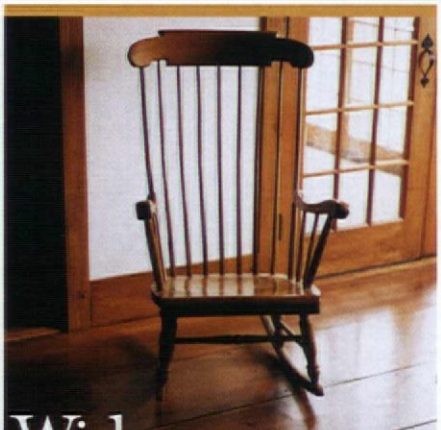


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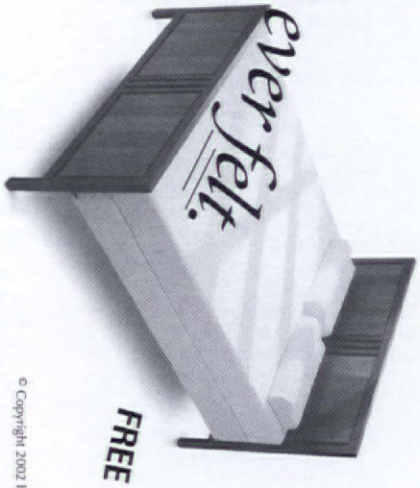
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32. Rocky Mountain Hardware: Handcrafted solid bronze architectural hardware. Call 888.552.9220 for more information and a FREE catalog. www.rockymountainhardware.com

33. Toto USA: No toilet performs quite like a TOTO. Visit a TOTO dealer today, call for a free brochure, 800.350.8686 ext. 3015, or visit www.totousa.com.

kitchen, bed and bath

34. Dacor®: Industry leader in high-end kitchen appliances offers ranges, ovens, cooktops, warming ovens, microwaves, hoods, and outdoor grills. Contact DACOR 800.772.7778 or www.dacor.com.

Fieldcrest Cannon: Royal Velvet bedding is the ultimate in softness and style: 275-count, 100% Pima cotton, in 19 fashion-forward colors. www.royalvelvet.com.

35. Jenn-Air: Jenn-Air appliances continue the latest technology with exquisite design for more information about Jenn-Air products, call 1.800.Jenn-Air or visit jennair.com

36. Kohler Bath & Kitchen Ideas: A complete set of product catalogs covering baths and whirlpools, showers, lavatories, toilets, kitchen sinks, faucets and accessories. 1.800.4.KOHLER Ext. SRZ. $15.00. Kohler.com.

37. Kuppersbusch USA: Imagine a kitchen environment free of confusion and distractions, the true embodiment of simplified, relaxed living. Kuppersbusch brings a new dimension to cooking with clean defined lines and Zen-like simplicity. Be it an oven, cook top or dishwasher, Kuppersbusch has been designing the future of cooking since 1875. www.kuppersbusch.com or call 800.459.0844.

38. Rohl LLC: Rohl presents a complete collection of classically styled faucets, sinks and shower products crafted in Europe and designed for the American kitchen and bath. Free brochure.

39. Rutt Handcrafted Cabinetry: Cabinetry as unique as our customers. To order our 100-page Folio of cabinetry design ideas call 800.220.7788, or visit www.rutt.net. $15.

40. Sears Kenmore: The new Trio refrigerator from Kenmore Elite. The first three-door refrigerator with a bottom loading Smartreach freezer and temperature controlled Gourmet Pantry. With its unique armoire design, it's as intriguing closed as it is open. 1.800.964.1088 or www.kenmore.com.

41. Sub Zero: The leader in built in refrigeration provides innovative refrigeration Design solutions. To make your kitchen what you've always wanted it to be, please call 1.800.444.7820 or visit www.subzero.com for a free brochure.

42. Viking Range: Viking outfits the ultimate kitchen with cooking, ventilation, refrigeration, and cleanup products, as well as outdoor grills. 1.800.845-4641; www.vikingrange.com.

43. Walker Zanger: Create your own unique vision in tile and stone with Walker Zanger's $25.00 catalog that includes a luxurious collection of Handmade Ceramic Tile, Terra Cotta, Stone Tile & Slabs, Mosaic and Glass.

44. Walker Zanger: We also offer you our free distinctive introductory brochure. For more information please visit our web-site at www.walkerzanger.com or call 877.611.0199.

45. Waterworks: Waterworks, carefully selected exclusive products include bath fittings and accessories, unique washstands, furniture, tile and stone. We are the only showroom in the country to offer this comprehensive selection of bath and kitchen components. Call 800.899.6757 for the showroom nearest you or visit our website at www.waterworks.net Catalog $10.

46. Wolf Appliance: The corporate companion and kitchen soulmate of Sub-Zero Wolf offers built-in-ovens, cook tops, ranges, ventilation, and outdoor grills. To feul yur passion for cooking contact Wolf at www.wolfappliance.com or call 1.800.332.1405.

lighting

47. GE Lighting: GE Reveal Light Bulb filters out dull, yellow rays, leaving only clean, pure light. So colors look vibrant and true.

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48. Cesar® Select: Sophisticated food for sophisticated dogs™. Please visit www.cesar.com

49. Iams: Iams Hairball Care Formula offers complete nutrition with the benefits of hairball relief. For more information, call 800.255.4738

real estate

50. Water Color Inn: Water Color Inn welcomes guests with easy comfort and creative spaces along with innovative Fish Out of Water restaurant. Directly on the Gulf of Mexico, next to seaside. www.watercolorinn.com, toll-free: 866.426.2656.

tabletop

51. Lenox Inc: Enter to win one of 3 Lenox Holiday prize packages designed to help you celebrate Your Home, Your Family, Your Life! For details log on and enter to win by December 24th at www.lenox.com or call 800.63.Lenox.

fireplace cuisine

(Cont. from page 24)

SPIT-ROASTED LEG OF LAMB

Serves 6

1 leg or shoulder of lamb (3½ to 4 pounds), boned, rolled, and tied
½ cup of rosemary leaves, plus 2 branches of rosemary, approximately 4 inches in length
2 cloves of garlic, peeled and sliced to 1/16 inch lengthwise
Extra-virgin olive oil
1 cup of dry white wine
1 tsp. salt
Freshly ground pepper

Prepare your fire at least an hour and a half before you intend to start cooking, so that it will be hot enough and there will be plenty of embers. You will need to add wood periodically during roasting to keep the temperature consistent.

Using a chopstick or similar implement, push rosemary leaves lengthwise into the crevices of the meat. Make incisions in the meat with a boning knife and insert slivers of garlic. Be careful not to cut the string holding the roast together. Rub the meat all over with two tablespoons of olive oil.

Thread the roast onto the skewer and tighten the prongs at either end. To make sure that the meat is balanced properly, place the skewer across your sink and turn it to see if it is evenly weighted. If it is not, take it off the skewer and rethread, tightening the prongs.

Place the *tournebroche* as close to the fire as you can without exposing the clockwork pillar to flames or coals. Attach the skewer with the meat on it to both ends of the *tournebroche*.

Place a drip tray under the lamb, and add a cup of dry white wine, two more tablespoons of olive oil, and the rosemary branches for basting.

Crank the mechanism about 30 turns or so to begin roasting. Season the lamb with salt and pepper after it starts rotating. Roast the lamb for approximately 1½ to 1¾ hours or until a meat thermometer reaches 125 degrees for rare or 135 for medium rare. (You can hold the handle of the *tournebroche* to stop it while you insert the thermometer.) Baste the lamb every 10 to 20 minutes. When the bell rings, you will have about 7 minutes until the mechanism stops and you need to wind it up again. (It runs for approximately 30 minutes each time it is fully cranked, so you'll probably wind it a total of three times during roasting.) If the meat is cooking but not getting brown, move it closer to the embers in the last half hour or add kindling to build up the flames.

When the meat is done, use gloves to loosen the screws holding the skewer onto the *tournebroche*. Let the meat rest on the skewer on a carving board for 10 minutes before taking it off to carve. Important: the skewer will be very hot, and it is quite sharp, so take care not to cut or burn yourself when you remove it.

To serve the lamb, undo the prongs and slide them off the skewer; then slide the lamb off. Remove the kitchen string, and cut the lamb into ¼-inch slices. □

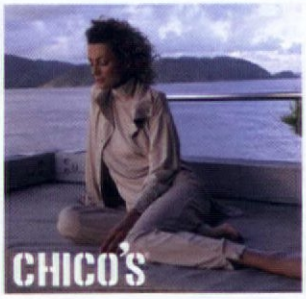
To order lamb, contact Jamison Farm. 800-237-5262. jamisonfarm.com.

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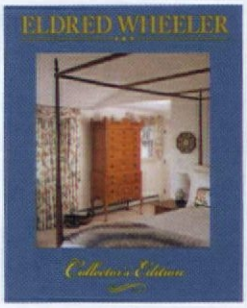
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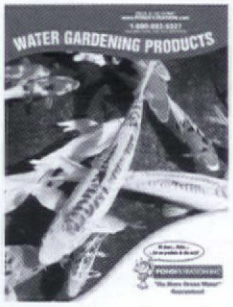
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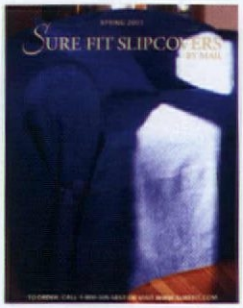
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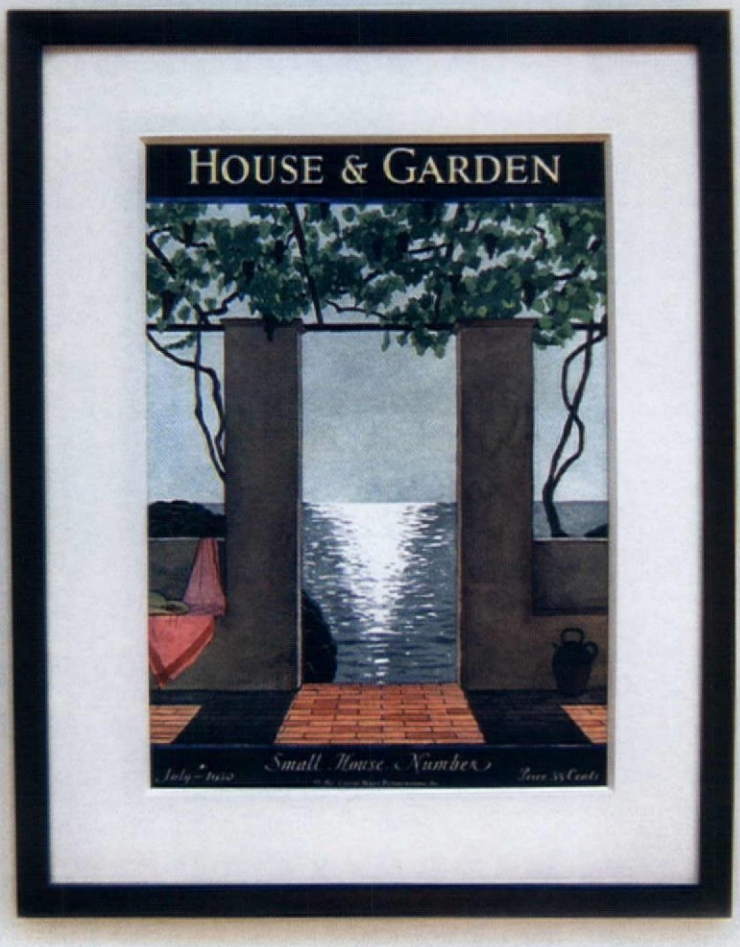
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LEGAL NOTICE

IF YOU PURCHASED A SUBSCRIPTION TO THIS OR ANOTHER MAGAZINE, THE FOLLOWING PROPOSED CLASS ACTION SETTLEMENT MAY AFFECT YOUR RIGHTS

This notice describes a proposed nationwide settlement of class action lawsuits relating to magazine subscriptions that has been reached in In Re Magazine Antitrust Litigation, 00 Civ. 4889 (S.D.N.Y.) (the "Action"), and preliminarily approved by the U.S. District Court for the Southern District of New York (the "Court").

PLEASE NOTE THAT THE PROPOSED SETTLEMENT DOES NOT PROVIDE FOR THE PAYMENT OF MONEY OR OTHER COMPENSATION TO THE CLASS MEMBERS BUT INSTEAD SOLELY ADDRESSES CERTAIN INDUSTRY RULES AND PRACTICES THAT WERE DIRECTLY CHALLENGED IN THE ACTION AS BEING UNLAWFUL (SEE "THE CLAIMS IN THE LAWSUIT" SECTION BELOW).

This announcement is intended to give class members notice under Rule 23 of the Federal Rules of Civil Procedure and the Order of the Court dated September 20, 2002, as modified on September 30, 2002, that a hearing will be held before the Hon. Richard Conway Casey on May 27, 2003 at 11:00 A.M. to determine whether: (a) to certify the proposed settlement class under Rule 23; (b) the proposed settlement of the of the Action is fair, reasonable and adequate; (c) a final judgment should be entered dismissing the Action with prejudice to the class members; and (d) to approve counsels' application for attorneys' fees and expenses. The rest of this notice summarizes the terms of the proposed settlement. You can obtain a copy of the settlement agreement, the Consolidated Amended Class Action Complaint (the "Complaint"), and a list of the magazine subscriptions at issue in the Action, at www.magazine.org or by writing to The Garden City Group, Inc., the Administrator of the Notice Program, at Magazine Antitrust Litigation, P.O. Box #6041, Merrick, NY 11566-9000 (the "Administrator"). **ANY QUESTIONS AND COMMUNICATIONS REGARDING THIS NOTICE OR THE SETTLEMENT SHOULD BE DIRECTED TO THE ADMINISTRATOR AT THE ADDRESS LISTED ABOVE OR BY CALLING 1-888-210-0118. PLEASE DO NOT CONTACT THE ADMINISTRATOR WITH QUESTIONS REGARDING YOUR CURRENT SUBSCRIPTIONS UNLESS THOSE QUESTIONS RELATE TO THE CLASS ACTION SETTLEMENT.**

DO NOT CONTACT THE COURT, COUNSEL TO THE PARTIES, HOUSE & GARDEN OR ANY PUBLISHER REGARDING THIS NOTICE. THE ADMINISTRATOR, WHERE APPROPRIATE, WILL REFER ANY QUESTIONS TO THE APPROPRIATE PERSON.

The Claims in the Lawsuit

The Complaint was filed in this Action in or about October 2000, against the Magazine Publishers of America ("MPA"), a consumer magazine trade association, and fourteen magazine publishing companies (the "Publisher Defendants"). The Complaint alleged an agreement among the Publisher Defendants and the MPA to set the minimum price of or maximum discount on magazine subscriptions through the enactment of MPA Guideline 4(a) and/or the collective action among publishers to adhere to the ABC's 50% Rule (as referred to ¶45 of the Complaint) or the similar Rule of the BPA International pertaining to its definition of "paid circulation." The Complaint asked this Court to eliminate or modify Guideline 4(a) and to award damages that allegedly were suffered by consumers who purchased subscriptions to the Publisher Defendants' magazines.

The defendants have denied the material allegations of the Complaint. The parties have now agreed to settle the Action in its entirety. On September 20, 2002, the Court preliminarily approved the settlement.

The Terms of the Proposed Settlement

In the proposed settlement, the defendants have agreed to do two things: (i) the MPA shall delete in its entirety MPA Guideline 4(a); and (ii) the defendants shall defray the costs incurred in connection with the Action, including the costs of the Notice program involving notifying class members of the terms and conditions of the proposed settlement and the Plaintiffs' actual attorneys' fees and expenses awarded by the Court up to $1.1 million.

In exchange, the Plaintiffs have agreed that, if the settlement is approved, the Court will enter a judgment dismissing the Action with prejudice, and the named Plaintiffs and all class members who have not duly opted-out of the class will be deemed to be subject to the release of this case, which provides as follows: "As of the date on which the Agreement is Finally Approved, the Publisher Defendants and the MPA . . . shall be completely released, acquitted, and forever discharged, from any and all claims, demands, actions, suits, causes of action, injuries or damages, whether class, individual or otherwise in nature, that Plaintiffs, the Class Members or each of them, in his or her capacity as a subscriber to a magazine, ever had or now has, in law or equity, under federal or state law, relating to an agreement to set the minimum price of or maximum discount on magazine subscriptions through the enactment of MPA Guideline 4(a) and/or the collective action among publishers to adhere to the ABC's 50% Rule (as referred to in ¶45 of the Amended Complaint) or the similar Rule of the BPA International pertaining to its definition of 'paid circulation.'"

The release also releases class action claims that were previously brought (but subsequently dismissed without prejudice) by a plaintiff in the State Court in San Diego, California, who asserted similar allegations against the defendants albeit based on violations of California state laws. The California action was styled *Coossan v. Hearst Corp., et. al.*, No. GIC 752985. A copy of the Coossan Complaint can be obtained at www.magazine.org.

Who are the Publisher Defendants?

The Publisher Defendants are: Condé Nast Publications, Inc.; Gruner + Jahr Printing and Publishing Company; Hachette Filipacchi Media U.S., Inc. (f/k/a Hachette Filipacchi Magazines, Inc.); The Hearst Corporation; International Data Group, Inc.; Meredith Corporation; Newsweek, Inc.; Primedia, Inc.; Reader's Digest Association, Inc.; Rodale, Inc.; Time, Inc.; Time4 Media, Inc. (f/k/a Times Mirror Magazines, Inc.); TV Guide, Inc.; and Ziff-Davis Publishing, Inc.

Who is in the Class?

Class Members are those persons who purchased a subscription to this publication or to other publications that were published by any of the Publisher Defendants during the period from and including July 1, 1996 up to and including April 15, 2002 (the "Class"). For purposes of determining inclusion in the Class, it does not matter whether you purchased your subscription from one of the Publisher Defendants, or through agents, subagents or other third party marketers. You are not, however, a member of the Class if you did not purchase a magazine subscription within the time period stated above, or if you purchased you magazines at newsstands.

Your Right to Object to the Proposed Settlement

You have the right to appear, in person or by counsel, at the hearing on the proposed settlement in order to comment on, or object to, the terms of the proposed settlement, its adequacy or reasonableness and/or the award of attorneys' fees and expenses to class counsel. However, you will only be heard at that time if you first, on or about May 5, 2003, (a) file with the Court a notice of your intention to appear, which includes a basis for your objection, a statement identifying the magazines to which you subscribed, and the approximate time period for each subscription; and (b) serve copies of the notice (and all other papers you intend to rely upon) by hand or first class mail on Plaintiffs' co-lead counsel, Bruce E. Gerstein, Esq., Garwin, Bonzaft, Gerstein, & Fisher, LLP, 1501 Broadway, Suite 1416, New York, NY 10036 and H. Laddie Montague, Jr., Esq., Berger & Montague, 1622 Locust Street, Philadelphia, PA 19103, and on Defendants' coordinating counsel, Lawrence I. Fox, Esq., at McDermott, Will & Emery, 50 Rockefeller Plaza, 11th Floor, New York, New York 10020.

Your Right to Opt-Out of the Settlement

ALTHOUGH YOU HAVE THE RIGHT TO APPEAR AT THE HEARING, YOU HAVE NO OBLIGATION TO DO SO. If you do not wish to participate in or be bound by the proposed settlement, you can exclude yourself (i.e., "opt-out"). To opt-out, you MUST send a request for exclusion in an envelope POSTMARKED NO LATER THAN May 5, 2003, to the Administrator of the Notice Program Magazine Antitrust Litigation, P.O. Box 9000 #6041, Merrick, NY 11566-9000. The request for exclusion must state your full name, the magazine(s) to which you subscribed, the address to which your magazines were sent, and the dates of your subscription(s). IF YOU DO NOT EXCLUDE YOURSELF, you will be barred from prosecuting any legal action against the MPA or its members and the Publisher Defendants to the full extent of the release set forth in the "Terms of the Proposed Settlement" section above.

Examination of Papers and Inquiries

For a more detailed statement of the matters involved in the Action, including the Complaint, the settlement agreement, motion papers and certain orders of the Court, you may visit the office of the Clerk of the United States District Court, 500 Pearl Street, New York, New York, during business hours. Copies of the papers relating to the settlement are also available at www.magazine.org.

the testy tastemaker

The wrong mile-high club; don't let the celebrity bedbugs bite; tragedy on the poop deck

by mayer rus



CONTRARY TO POPULAR OPINION, the Testy Tastemaker is not a snob. I pride myself on being open to the charms of the highbrow as well as the low. I don't have to like something to understand its appeal, no matter how pathetic and misguided that appeal might be. Different strokes for different folks, as they say.

Certain strokes, however, defy comprehension. They exist in a parallel universe forever closed to me, mocking my delusions of insight and authority. That universe is called *SkyMall*.

You know what I'm talking about—that ubiquitous in-flight catalog of bizarre tchotchkes, stultifying gadgets, and unimaginable decorative atrocities. Who in heaven's name is ordering the King Tut Life-Sized Sarcophagus Cabinet, a six-foot-plus storage unit "hand-painted in a regal palette of jewel tones"? What sane person, I ask, buys an Elegant Rosewood Harp "hand-engraved with Celtic designs" from the same catalog that touts the virtues of a revolutionary electric nose-hair trimmer? What am I missing?

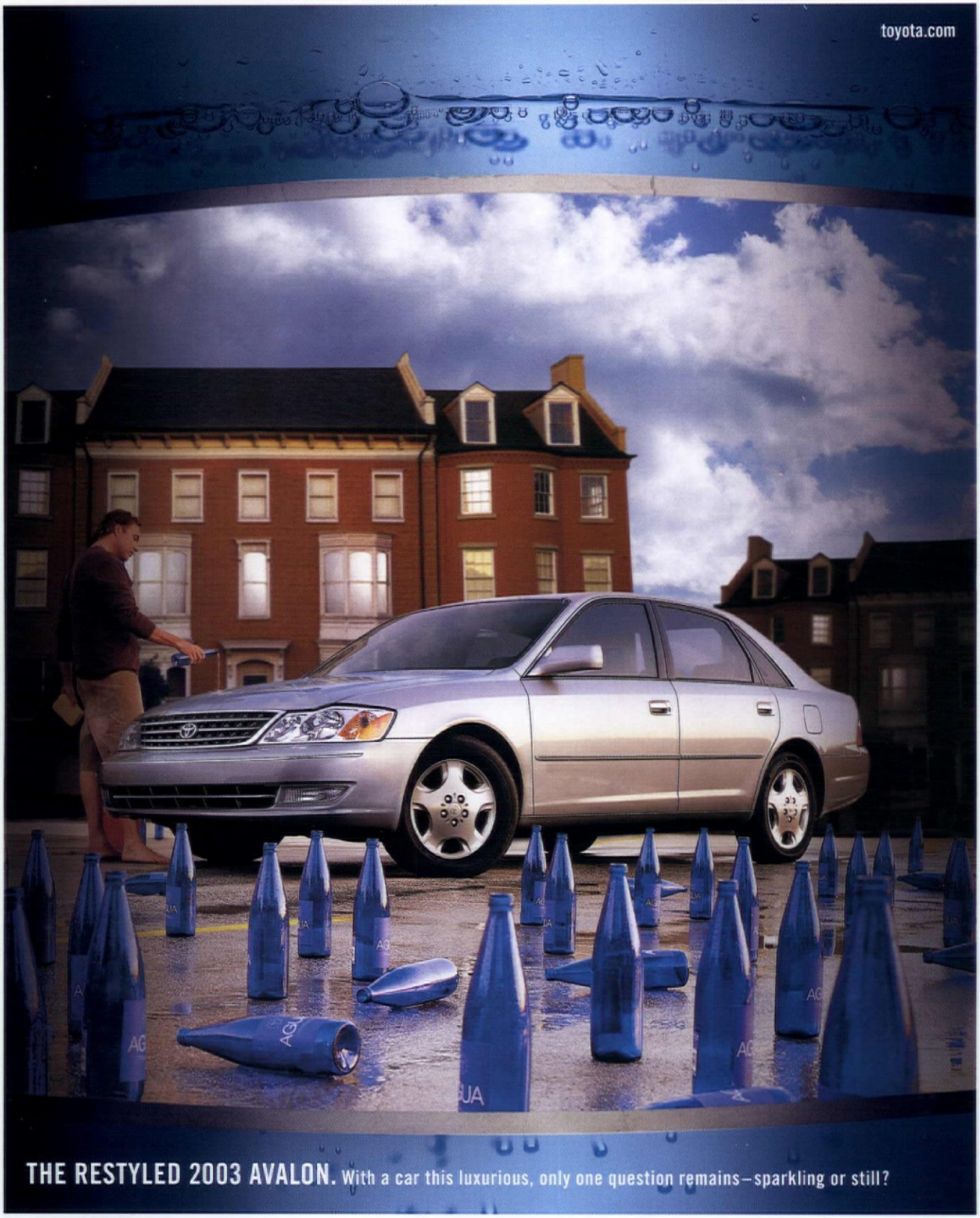
As a confirmed shopaholic who routinely discovers important treasures in the trashiest, most unexpected places, I should be the ideal *SkyMall* customer. But no. I leaf through the catalog with a disturbing sense of confusion and horror, as if I had stumbled upon the Rosetta stone of a sinister civilization that threatens all that I hold dear. The effect is positively chilling.

■ WHAT PEARLS of decorating wisdom could be locked away in the bedrooms of Mickey Rourke and Patti LaBelle? The answer to this question—and several others I would never think to ask—is ostensibly contained within *Celebrity Bedroom Retreats,* a new book that surveys the private sleeping quarters of 40 low-wattage stars. *Celebrity Bedroom Retreats* lives in the increasingly crowded neighborhood of book publishing where decorating collides with celebrity voyeurism. Design sections of bookstores across the country are filled with such piffle.

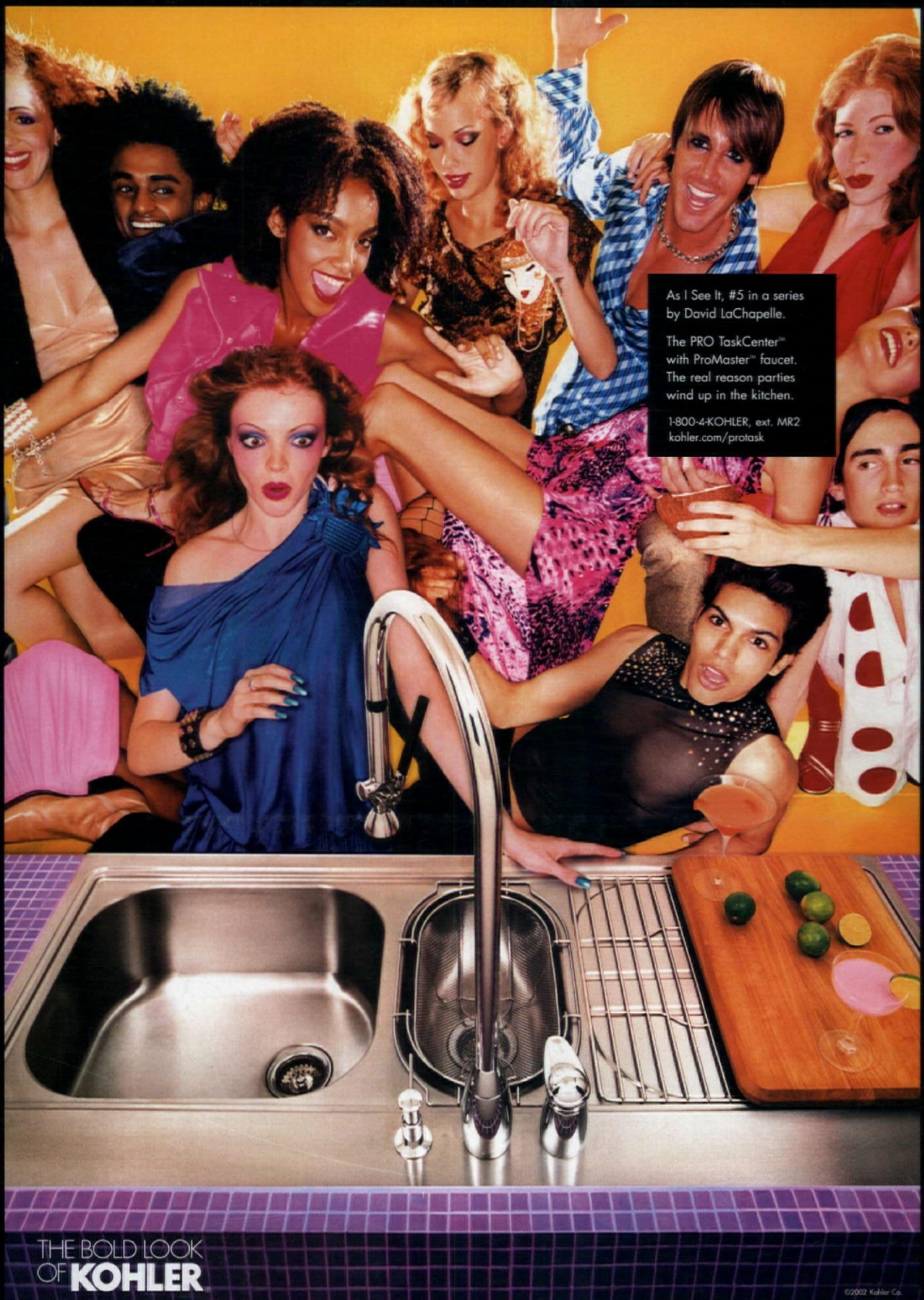
As a gauge of popular interest, the current proliferation of design books should be heartening to all of us who are passionate about the subject. What worries me is the trivial, uninspired character of so many glossy new tomes. Every design trend and style category, regardless of how half-baked or artificial, seems to merit its own book-length treatment. What will publishers and authors think of next? *Bosnian Interiors? Heavenly Hot Tubs? Verdigris Fever?*

For all I know, future generations might cherish *Celebrity Bedroom Retreats* as an essential cultural document. But as I flip from Paula Abdul's dusty rose disaster to Georgette Mosbacher's Southampton Shangri-la, I have to wonder, how many design books is too many?

■ LASTLY, in the Ripped from the Headlines! department, a cheap shot I can't resist. The bizarre plague of gastrointestinal illnesses currently afflicting the cruise ship circuit has me floating in a pool of schadenfreude. Human law may not have evolved to the point at which it can adjudicate crimes of bad taste, but I firmly believe that some sort of divine decorating justice is at work here. The cruise line industry is being punished for its deplorably low design standards, for its failure to conceive a contemporary equivalent of, say, the *Ile de France* or the *Lusitania.* I sympathize with all the wretched souls now gagging aboard their ships of the damned. When CNN shows footage of the affected vessels, I feel like retching myself. □



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